







EMPIRE OF INDIA EXHIBITION, 1895.

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IMRE KIRALFY.

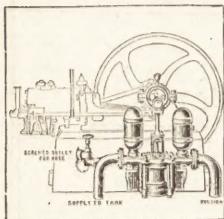
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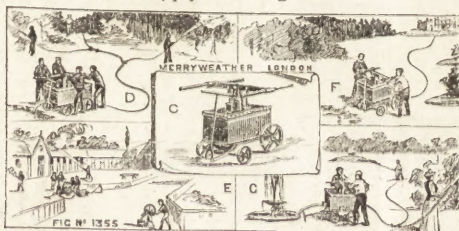
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EMPIRE OF INDIA EXHIBITION

EARL'S COURT, LONDON, S.W.,

1895.

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LONDON:

PRINTED AND PUBLISHED BY

J. J. KELIHER & CO.,

33, KING WILLIAM STREET, LONDON BRIDGE, E.C.

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The Empire of India Exhibition 1895.

Earl's Court, London.

THE CONCEPTION & DESIGN OF

IMRE KIRALFY.



References

- | | | |
|----------------------------------|--|-----------------------------------|
| 1. Entrance Hall. | 17. Elephant Verandah | 33. Shooting Gallery |
| 2. Lavatories | 18. Cow Station | 34. Tea Pavilion |
| 3. Fountain | 19. Shops | 35. Indian Menagerie |
| 4. Band Stand | 20. Well | 36. The Giganitic Wheel |
| 5. Landing Stages | 21. Dove Cot | 37. Ladies & Gentlemen's Lavatory |
| 6. Island | 22. Shops | 38. Engine House |
| 7. Do. | 23. Do. | 39. Photography |
| 8. Ladies & Gentlemen's Lavatory | 24. Indian Jungle | 40. Fountain |
| 9. Police | 25. Jugglers' Show | 41. Gravity Railway |
| 10. Fire Brigade | 26. Burmese Show | 42. Electrophore |
| 11. Post Office | 27. Carpet Weavers | 43. Gentlemen's Lavatory |
| 12. Central Hall | 28. Indian Tea House | 44. Cigar Dining |
| 13. Electric Light Station | 29. Shops | 45. Band Stand |
| 14. Lavatories | 30. Do. | 46. Rotunda |
| 15. Band Stand | 31. Mosque | 47. Ladies' Lavatory |
| 16. Glass Pavilion | 32. Hindoo Acrobats Snake Charmers and Magicians | 48. Clock Rooms |

Restaurants & Refreshment Bars

- | | | |
|------------------------|--------------------|----------------------------------|
| A. Quadrant Restaurant | F. Refreshment Bar | X. Captain |
| B. Welcome Club | G. Do. Do. | Y. Refreshment Bar & Cigar Store |
| C. Refreshment Bar | H. Do. Do. | Z. American & Ordinary Bar |
| D. Tea Room | J. Tea Bar | Q. Grill Room |
| E. Refreshment Bar | M. Refreshment Bar | R. Curry Room |

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GENERAL INDEX.

	PAGE
EMPIRE OF INDIA EXHIBITION	5
PATRONS	5
HONORARY COMMITTEE	5
DIRECTORS	7
EXECUTIVE STAFF	7
DESCRIPTION OF BUILDINGS, GARDENS, ETC.	9
THE BRITISH INDIAN EMPIRE	17
LOAN COLLECTION OF RELICS AND MEMORIALS OF H.E.I. CO.	51
CATALOGUE OF PAINTINGS, ENGRAVINGS, PHOTOS, ETC.	69
CATALOGUE OF PICTURES	169
MR. WEEKS' PAINTINGS AND STUDIES OF INDIAN LIFE	201
SOCIETY FOR THE ENCOURAGEMENT AND PRESERVATION OF	
INDIAN ART	207
INDUSTRIAL ARTS SECTION	211
NOTES ON INDIAN ARMS	239
CATALOGUE OF LOAN EXHIBITS	243
INDIAN CITY (DESCRIPTION OF)	357
MR. IMRE KIRALFY'S HISTORICAL SPECTACLE "INDIA"	368
EXPORT SECTION	369
IMPERIAL PALACE	375
WELCOME CLUB COMMITTEE	379
ADVANTAGES OFFERED TO SEASON TICKET HOLDERS	380
EARL'S COURT ART UNION	380
REFRESHMENTS	382
CAB FARES FROM WARWICK ROAD ENTRANCE	383
RAILWAYS TO EXHIBITION	384



EMPIRE OF INDIA EXHIBITION, 1895.

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Earl's Court, London, S.W.

1895.

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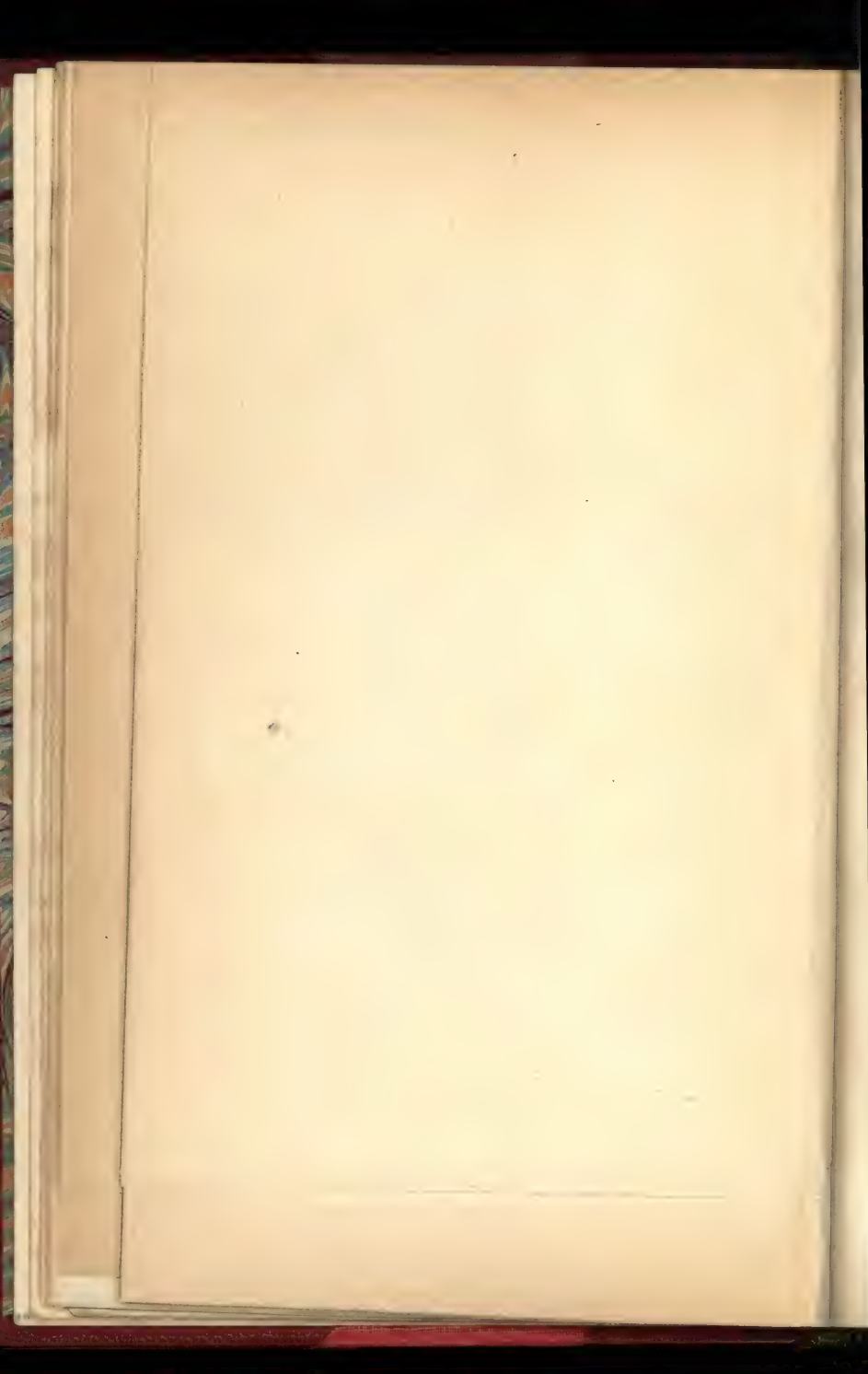
SCALE OF ENGLISH MILES

SKETCH MAP OF BRITISH ISLES TO NINE SCALE

LEGEND

British Territory
Dependent & Protected States
Rivers
Coastal Lines
Hills & Mountains
Islands

There are several other maps of India and the British Isles in this volume.



THE EMPIRE OF INDIA EXHIBITION.

THE organization and development of so comprehensive a scheme as that now undertaken has been a task of considerable magnitude, and one to which for some years I have devoted considerable thought.

Nowhere in or about London is there so magnificent a site for Exhibition purposes as that of Earl's Court, but in order to carry out my ideas feasibly I felt it was necessary that a longer than an annual lease should be secured. The buildings erected thereon, which had been used for several years, were totally inadequate for the purposes of my conception, and I considered it impractical to replace them with temporary structures.

To construct permanent buildings in such a manner as to render them amenable to transformation from year to year was the first difficulty to be overcome.

I secured the co-operation of a Company, composed of a number of wealthy and influential friends, who took up the idea with spirit, and the capital necessary for the undertaking having been subscribed, the details of the proposed plan were soon under way.

In looking about for the subject of the first Exhibition, none seemed to me to be more fitting than that of

THE YAST EMPIRE

which forms so important a part of the dependencies of Great Britain.

The beauty of its Oriental architecture, the warmth of its colouring, the picturesque costuming of its peoples, the skill of its artisans, and the interest with which its history is regarded by Englishmen were reasons for the selection of India for my initial effort. Further, I believed that the tie—both political and commercial—which links the two countries together would be strengthened by such an Exhibition; that the Englishmen would learn more about India, and that the various peoples of that country would appreciate the interest which was being taken in their native land.

That I was not wrong in this assumption has been proved by the sincere interest which has, from the first, been manifested in

the scheme by a large number of ladies and gentlemen at home who have publicly and privately lent us valuable assistance, and by the promptness with which many of the native Princes have responded to our request by making valuable additions to our collection of Indian curiosities and works of Art.

Having thus briefly stated the conception of the idea, let me show the visitor its fulfilment by conducting him over the Exhibition, starting from the turnstiles at Earl's Court entrance:—

The first change he will notice is the removal of the long and dreary passage which he formerly had to traverse before entering the Exhibition. A few steps along a bright and well-lighted corridor will lead him into

THE DUCAL HALL,

which, with its east and west annexes, is situated in the north-eastern portion of the grounds. This Hall is devoted to an exhibition of the wares manufactured at home for the Indian markets. On passing through this fine Hall he will have a magnificent view immediately before him of the several buildings of Indian architecture, the domes and turrets of which are reflected in the waters of a limpid Lake, which stretches gracefully throughout the portion of the Grounds we call

THE QUEEN'S COURT.

From the Ducal Hall we pass to the right, under the imposing Loggias until the Curry House is reached. This handsome edifice will be devoted exclusively to Indian cookery, and here the Anglo-Indian visitor may refresh his inner man with his favourite Eastern dishes, prepared by a staff of Indian cooks, and placed before him by native servants. Outside the Curry House we stand on the banks of the Lake, on which is a fleet of small Indian barges, propelled by electricity, and provided for the use of the public. Resuming our stroll under the Loggias, we pass over the water and enter

THE QUEEN'S PALACE.

This building is over 450 feet long and 75 feet wide. It contains the Fine Art and Loan Exhibits, and the rare and interesting collection of relics of the Hon. East India Company. The façade is striking in appearance, and lends itself to a plan of illumination which I am sure is both novel and effective. This is accomplished by electricity, and the effect at night on the water is extremely brilliant. The exterior of each of these buildings is white, in resemblance of the famous Indian Palaces.

Having passed through the Queen's Palace, stopping on the way to listen to the Band of the Grenadier or Coldstream Guards, conducted by Lieutenant Dan Godfrey and Mr. C. Thomas respectively, we will again pass under the Colonnades to the handsome building across the Lake, and immediately opposite the Curry House. This is used as a Grill Room. The seating arrangement in both these rooms renders it possible for every visitor to enjoy the animation of the water scene while seated at table.

These two buildings, as well as all the other places in which refreshments of every description are sold, are in the hands of Messrs. Spiers and Pond, Limited. I am confident that no better firm than this enterprising one could have been selected. To cater for the many thousands who visit the Exhibition daily requires experience of a peculiar description, and a thorough knowledge of the wants of the community. That this firm possesses these qualifications was amply shown in their catering arrangements during the series of popular exhibitions which a few years ago were held at South Kensington. They are sure to satisfy the most fastidious visitor, and will make that feature of the Exhibition as popular as the others.

In the semi-circular Grounds between the two sides of the Lake are

THE RHEMBA GARDENS.

with an illuminated fountain. Nor are these the only Gardens in this section of the Grounds, for stretching from the Queen's Palace to the Entrance at West Brompton Station is the Parvati Garden, covered with Indian plants and flowers, and as we stroll past this will note two pretty little islands, covered with grotto work. The visitor will notice that his illusion is not disturbed by the sight of outside buildings, these being entirely excluded from view by painted scenery, which, as it were, shuts him out from London, and leaves him to luxuriate amidst Indian scenes.

Retracing our steps we again enter the Queen's Palace and feast our eyes on the treasures it contains. On the walls is the superb Loan Collection of Paintings in Oil and Water Colours, undoubtedly the largest collection of one class of subject ever before brought together. Many of these are the works of Indian Artists, who have been induced to exhibit them in response to the very generous offer made by the Exhibition, and earnestly taken up by the Council of the Society for the Preservation of Indian Art. Here also will be found a collection of eighty or ninety Pictures from the brush of Mr. Edwin L. Weeks, a famous American artist, who has made a great study of Eastern life. This magnificent collection includes his celebrated pictures "The Last Voyage," "Funeral of a Hindu Fakir at Benares," "The Mogul Emperor," "The Pearl Mosque of Agra," and several others of his triumphs at the Paris Salon.

In this place are also relics of the Hon. East India Company, which a few years ago were scattered broadcast over the world, and brought here after months of infinite labour, through the kindness of scores of those in sympathy with the aim of the officials of the Exhibition.

Here will be found many rich and rare curios, lent by His Highness the Maharajah of Travancore, His Highness the Raja of Bobbili, and other native Princes. The loan exhibits include the magnificent collection of Lord Roberts, of Kandahar, the intensely interesting collection of the late Lord Clive, kindly lent by Earl Powis, together with his own valuable collection, the trophies won by the 8th Hussars in their Indian competitions, and many other important loans from General Hart Keatinge, V.C., C.S.I., Sir Henry Hayes Lawrence, Right Hon. H. H. Fowler, M.P., Secretary of State for India, Sir Alfred Lyall, K.C.B., Sir George Birdwood, K.C.I.E., and others.

We now pass through a covered way in to

THE CENTRAL HALL.

In a place so vast as this it is very essential for friends to have a place of meeting arranged for them. The Central Hall will be a convenient rendezvous, being nearly in the centre of the Exhibition, and contiguous to the two most important entrances. In it are the Police-station and station of the London Fire Brigade. To the left of this Hall is the Empress Theatre, which we will visit presently.

We now pass into

THE ELECTRICAL MACHINERY HALL,

with its magnificent plant. There are nine steel locomotive-type boilers, each capable of evaporating from 300 to 350 gallons per hour, and six engines, making in all over 1,000 h.p.

The arc-lighting comprises about 280 lamps of 2,000 nominal candle-power each, and seven powerful projector lamps for the illuminated fountains. Five of the latter are worked in an underground chamber beneath the fountain bed, and a system of electrical signalling is arranged to control the various changes of colour and form of the water.

The incandescent work is most thorough. Every portion of the place, even down to the cellars used by the caterers, is fitted with the electric light. It also includes the extensive decorative lighting in the Queen's Court. The whole of the eave lines are carried out in incandescent lamps, making an effect that would be difficult to surpass.

Returning to the Central Hall, we find opposite to the Empress Theatre

THE IMPERIAL GARDENS.

It was upon this site that the Imperial Palace was to have been built. In fact, all the ironwork was in position when it was destroyed by the furious gale of March 24th. Within a few hours after its destruction I formulated another plan, and in ten days the *débris* had been cleared away, and the erection of the present structure surrounding the gardens commenced. The present Pavilion and the Gardens will this year take the place of a more permanent structure, although in point of beauty I think the public are the gainers by the enforced change of my original plan. Under the Colonnades are some excellent specimens of Indian manufactures. They will, I think, be found of great interest to thousands of European visitors. Signor Angelo Venanzi's Grand Exhibition Orchestra now plays in the Pavilion in the centre of the Gardens.

We will now enter

THE INDIAN CITY.

This is reached by passing through the Maidan Gate, and the space immediately in front we call The Maidan. The large building on the left contains

THE JUNGLE.

The visitor will here find a realistic jungle, replete with Indian animal life, which has been designed and constructed, and the animals modelled, by Mr. Rowland Ward. Some thousands of specimens are to be seen, including elephants, rhinoceroses, tigers, leopards, buffaloes, bison, wild sheep, ibex, antelopes, gazelles, snakes, crocodiles, and a vast number of birds, butterflies and insects, arranged and grouped in life-like manner.

On the right of the Jungle is a building occupied by a Troupe of

INDIAN JUGGLERS,

while next to it we find

A BURMESE PUÖY,

in which a company of Burmese artists appear in a series of characteristic songs, dances, and native games. Football as played by them will be highly relished by European audiences.

This is Bombay Street, and the one opposite is Hyderabad Street. In the latter

A NATIVE BAZAAR

is in full swing. This square is called The Chowk, and at the end is the

INDIAN TEA HOUSE,

in which, at all hours, is served "the cup that cheers, but not inebriates," prepared from the choicest leaves of the fragrant tea-plant.

On the right is Lucknow Street; on the left, Delhi Street, and these lead into Lahore Square.

The Bamboo Shops form an interesting feature in this unique aggregation of Indian life, this being one of the remarkable variety of uses to which this useful plant is adapted. In the City we may explore the intricacies of an Indian Carpet Factory, or pass into a Glass Manufactory filled with quaint and curious articles of that fragile substance.

THE MOSQUE

naturally excites much interest, as it was not built merely for show, but is used as a place of worship by the Mahomedans who are sojourning at Earl's Court during the Exhibition. Here the pious Mussulman is seen with his face turned towards Mecca, engaged in his devotions, and no profane foot is allowed to enter the sacred precinct. I believe that there are but two similar places of worship in England.

A Company of Silk Weavers from the Punjab are busily engaged at work on those rich and beautiful wares which always attract the attention of the fair sex.

Throughout the City there are Sweetmeat Factories, and a covered Bazaar with a number of Shops in which Artisans give practical illustrations of the industries of their native Provinces. Local colour

and animation are given to the strange and fascinating scene by the introduction of Elephants, Camels, and Cattle, which pass through the mimic Town as was their wont in that strange land beyond the sea.

At the end of the City stands the splendid architectural façade of the Shakra Gate, through which we pass into

ELYSIA,

along a fine Promenade, flanked by trees, which leads to

THE GIGANTIC WHEEL.

This marvellous piece of mechanical skill was commenced early last year, and is one of the engineering triumphs of the age. It has an altitude of 300 feet. The axle, which is 7 feet in diameter, is supported on eight columns 150 feet in height. Around the wheel are swung 40 cars, which are 24 feet long by 9 feet wide. They are 10 feet high and weigh $5\frac{1}{2}$ tons each. Each of these cars is capable of holding from 30 to 40 passengers. The Promenade at the top of the Towers will be reached by a water-balanced lift, which will make frequent journeys in both directions. H.R.H. the Princess of Wales, the Princesses Victoria and Maud of Wales, the Crown Prince of Denmark, the Duke and Duchess of Sparta, Prince Maximilian of Baden, the Duke and Duchess of York, Princess Louise (Duchess of Fife), Prince Adolphus of Teck, Prince Francis of Teck, attended by Middle. Contastavalas, the Hon. Mrs. C. Hardinge, Miss Knollys, Captain Bull, Colonel Sapountzakis, and Major-General Stanley Clarke, were passengers on the first complete revolution of the Great Wheel. Surrounding the Wheel are a number of buildings, in which is given, during the day and evening, performances by Hindu Snake Charmers, Jugglers, Acrobats, Fakirs, and in Irani's Indian Menagerie are some monster Pythons and many Indian animals, including a wrestling lion.

We now cross to the

WESTERN GARDENS,

which have been re-decorated with Indian scenery. The Switchback Railway, which for some years has proved such a source of delight to young and old, has been retained.

At the end of the Gardens,

THE ROTUNDA,

another large building, has been erected. It is used for Exhibitions of an attractive nature, and these will be varied from time to time. The Gardens, always beautiful, are now rendered more attractive than ever. The elaborate scheme of illumination which has been adopted is not surpassed by any of the famous gardens in Continental Cities, and will undoubtedly prove a great feature of the Exhibition. In fine weather one of the Military Bands will play in the Pavilion. On rainy days they will be placed in the buildings opposite. In our uncertain climate I have been compelled to provide for inclement weather, and have, therefore, arranged covered places, which at such

times will be occupied by the Bands; so that the public may always be provided with music in convenient places at all times and in any weather.

In the Quadrant Dining Rooms Messrs. Spiers and Pond will provide dinners in their best style.

Adjoining the building commences the handsome lawn attached to

THE OLD WELCOME CLUB.

This Club was founded in 1887, and has been a continuous and popular feature on its present site since that time. It was formed for the purpose of welcoming distinguished American guests to the American Exhibition, and it will this year be the scene of welcome to many native Princes and other distinguished guests from "India's coral strand." The Club has this year been thoroughly re-decorated and re-furnished, and will prove a still more welcome place of retreat for its hundreds of members and their friends.

Having now made a complete circuit of the spacious Grounds let us return to the Imperial Gardens, and, again passing through them, reach the largest Temple of Thespis ever specially erected—

THE EMPRESS THEATRE.

The span of the roof of this magnificent iron structure is only surpassed by one in England, being 220 feet. The height of the roof from the ground to the top of the lantern is 117 feet. It is capable of seating over 5,000 persons, not one of whom will be disturbed by pillar, post, or any other obstruction, while each tier of seats is sufficiently elevated to enable its occupants to see every portion of the stage. The corridors are very wide, and there are two handsomely-decorated and spacious *foyers*.

The whole of the decorations this year are of an Indian character, and resemble some of the most beautiful and prominent of their ornamental work in that respect. The stage is 315 feet in width and 100 feet in depth, so there is ample room in which to produce the most important incidents of Indian History with fidelity to life which no other stage in the world would permit, and also enables me to present those combinations of colour and groupings on a large scale which so greatly add to the perfection of our spectacular creations.

Of the production itself I must leave the public to judge; as its author I am naturally and discreetly dumb, but if it meets with the same generous approval that was accorded to my "Nero" and "Venice" I shall be more than gratified. Suffice it to say that we have spared neither pains nor expense to the end that its spectacular portion may be worthy of our ambitious endeavour to make the Empire of India Exhibition a memorable one, not only for the variety of amusements it will furnish, or the instruction it will impart to many, but for the pleasure and gratification it will afford to those who, well acquainted with the country, feel interested in the history of a land so closely associated with England's power and prosperity as the

EMPIRE OF INDIA.

IMRE KIRALFY.

THE BRITISH INDIAN EMPIRE.

It will not be possible, in the limited space that can be spared for the purpose in this Catalogue, to give more than a very brief and general idea of the magnitude, and political and commercial importance, of the collection of countries known under the name of British India. Their area is thirteen times that of the British Isles, and is occupied by a population of some three hundred millions of people of widely differing races, speaking many languages, following various religions of the deepest antiquity, observing strange and diverse customs, and enjoying almost every varying state of civilization. But although the people belong to such mixed races and creeds, they are all as one in devoted loyalty and gratitude to the Kaisar-i-Hind, Her Most Excellent Majesty the Queen of the United Kingdom and Empress of India, for the manifold and incalculable blessings her peaceful and beneficent government has conferred upon them.

It should be noted with pride by every Englishman that this immense Empire has a population more than double that of all the various peoples and nations which, according to Gibbon, obeyed the mandates of Imperial Rome when at the zenith of her power. The really amazing extent of the British Empire, and the predominant position India holds in it both in regard to population and wealth, is well shown in the following table :—

THE BRITISH EMPIRE.*

Name of Country.	Area in Square Miles.	Population.	Revenue. £	Public Debt. £	Imports and Exports. £
Great Britain and Ireland.....	121,115	38,500,000	91,000,000	678,500,000	715,500,000
British India	1,600,000	288,350,000	88,000,000	222,000,000	195,000,000
Other Eastern Possessions.....	104,441	4,169,000	4,000,000	3,500,000	30,000,000
Australasia, &c.	3,403,305	4,200,000	30,000,000	185,500,000	100,000,000
America	3,581,000	5,485,000	9,100,000	50,800,000	49,800,000
Africa	295,000	4,000,000	8,320,000	30,500,000	40,000,000
West Indies, &c.	20,343	1,136,000	1,850,000	2,450,000	14,000,000
European Possessions	124	185,000	450,000	380,000	3,500,000
Totals	9,145,328	346,025,500	232,720,000	1,173,630,000	1,147,800,000

* Reproduced from *Whitaker's Almanack*, 1894.

The great and paramount influence that the quest and possession of India has had on the English people in stimulating them in adventure and colonization, is too apt in these days to be forgotten or decried. Sir George Birdwood, who forcibly points out that the great middle class of this country practically owes its existence to the Elizabethan merchant adventurers, says* :—"Da Gama's discovery changed the face of Europe from the Mediterranean to the Atlantic; and the British Isles, which had before been wasting in the obscurity of their native fogs, were at once placed in the forefront of the new line of human advancement; and, as the geographical centre of the four continents of the globe, they became, in the course of the next 200 years, the common emporium of the whole sea-borne merchandise of the world. The establishment of the East India Company was the first step in the prodigious political development of England under the rule of Oliver Cromwell and during the reigns of William III. and Queen Anne; and, all through the great wars that grew out of the French Revolution, it proved the chief corner-stone of our unabated mercantile prosperity and naval supremacy. The possession of India, the command its possession gave us of the trade with the East, alone enabled us to contend victoriously against the European coalition with which Buonaparte threatened our industrial ascendancy at the beginning of the present century, and the peaceful possession of India is our chief stay in sustaining the preponderating productiveness and maritime pre-eminence of these islands in the crushing commercial competition marking its end."

The Country.

India proper has been described as an irregular triangle, stretching southwards from mid-Asia into the ocean. Its northern base rests upon the Himalayan ranges; the chief part of its western side is washed by the Arabian Sea, and its eastern side by the Bay of Bengal. From north to south it has a length of some 1,900 miles, and its extreme width from east to west is about the same distance. To this compact dominion the English have added Burma, the strip of country lying between India proper on the west and the Chinese and Siamese territories. The whole continent contained within these boundaries is generally known as British India, and has an area of 1,560,160 square miles, of which 964,993 square miles belong to the British Provinces and 595,167 square miles to the Feudatory or Native States. In India almost every variety of climate and scenery can be obtained. In the upward journey from the plains to the Himalayas one passes into the tropical, the temperate, and the arctic zones. In the Himalayan range of mountains are found the loftiest peaks yet measured on the globe. Mount Everest (29,002 feet), and Kunchin Junga (28,176), over five miles in height.

* Report on the Old Records of the India Office—Second Reprint. W. H. Allen & Co., 1891.

The People.

According to the census of 1891 there were 221,172,952 people in British territory. This shows the enormous increase of 22,312,346 since the census of 1881. The population of the Native States in the same year was 66,050,479, which shows the relatively still larger increase of 11,117,571 since 1881. This gives the vast number of 287,222,431 as the grand total population of British India, or about one-fifth of the estimated total inhabitants of the world.

The people of India can be broadly divided into four well-marked groups. These are: First, the Aborigines; second, the Brahmans and Rajputs, offsprings of the Aryan or Sanskrit-speaking race; third, the great mixed population, generally known as Hindus; and fourth, the Mahomedans. The principal religions followed by the people were:—

	Hindus.	Mahomedans.	Buddhists.	Christians.
British India ...	155,171,943	49,550,491	7,095,398	1,491,662
Native States ...	52,559,784	7,770,673	35,963	792,085
Total India ...	207,731,727	57,321,164	7,131,361	2,284,380

Sixty per cent. of the population are engaged in agriculture. The people are most unevenly distributed; for instance, in the Gangetic system of Bengal we find the land densely packed with husbandmen to the extent of an average of 435 per square mile, whilst in Upper Burma we find but the sparse population of 35 to the mile.

The number of occupied houses returned in the last census was 52,932,102, collected in 717,549 towns and villages. The number of large cities in India is remarkably small. The towns with over 100,000 inhabitants only number some 28 or 30. In the table below are given the populations of the first eight cities in British India in the order of their magnitude, and for comparison the first eight great cities of Britain:—

Indian Cities.	Population.	English Cities.	Population.
Bombay	821,764	London	4,349,166
Calcutta and Suburbs	741,144	Glasgow	686,820
Madras	452,518	Manchester	520,211
Haidrabad	415,039	Liverpool	507,230
Lucknow	273,028	Birmingham	492,301
Benares	219,467	Leeds	388,761
Delhi ...	192,579	Dublin	349,594
Mandalay	188,815	Sheffield	338,316
Total.....	3,284,552	Total.....	7,632,399

Although the population of India is immense, when compared with Great Britain, it will be seen that the total population of the first eight cities of India do not together equal that of London alone. In British India less than one-twentieth of the people live in towns; it is, in fact, almost entirely a rural country, and many even of the so-called towns are nothing but mere groups of villages, in the midst of which the cattle are driven afield, and ploughing and reaping go on.

Religions.

The table given below shows that over 90 per cent. of the people of India are followers of various forms of Hinduism, and of the Prophet Mahommed. And next in importance to these are the Buddhists, who are mostly found in Burma. The Parsees, although small in numbers, are a very wealthy and powerful sect in the country, especially in Western India. It will be observed that after three centuries of missionary effort in India not even 1 per cent. of the people as yet profess Christianity :—

Religion.	Population (1891).	Percentage of Total Population.
Brahmanic (Hindus).....	207,731,727	72·33
Animistic.....	9,280,467	3·23
Sikh.....	1,907,833	0·66
Jain.....	1,416,638	0·49
Zoroastrian (Parsi).....	89,904	0·03
Buddhist.....	7,131,361	2·48
Jew.....	17,194	0·006
Christian.....	2,284,380	0·80
Musalman.....	57,321,164	19·96
Minor forms.....	185	—
Unreturned.....	42,578	0·014
Total.....	287,223,431	100·00

The Government.

The Act for the better government of India, dated the 1st November, 1858, which announced the resolution of Her Majesty to assume the government of the territories in India, brought to an end the glorious career of the Honourable East India Company, and transferred its entire authority and administration to the Crown. A brief account of the East India Company will be found at p. 53.

The Government of British India was, by the above Act, entrusted to a Secretary of State for India (at the present time the Right Hon. Henry H. Fowler, M.P.), assisted by a Council of not less than ten members. The duties of the Council are under the direction of the Secretary of State to conduct all business transactions in the United Kingdom in relation to the Government of India, and to regulate the expenditure of Indian revenues both in this country and in India. The India Office, a palatial mansion, situated in St. James's Park, is the official seat of the Secretary of State. It is in this office that all the multitudinous administrative details of the Government of India are performed by a large staff of highly-trained officials. It should be noted that the entire cost of this establishment is defrayed from Indian Revenues. The executive authority in India is vested in a Governor-General, who is commonly, though not officially, styled Viceroy, appointed by the Crown, and acting under the orders of the Secretary of State for India. The Viceroy is assisted by a Council of five ordinary members and a Public Works member, and in addition by two or three extra-ordinary members, one of whom is generally the Commander-in-Chief. The ordinary members of the Council preside over the State Departments of Finance and Commerce, Home, Revenue and Agriculture, Military, Legislation and Public Works.

It is somewhat remarkable that a similar distribution of departmental portfolios among the Secretary of State's Council is not made at the India Office; such a course, it is suggested, might materially diminish expenditure without loss of efficiency.

The salary of the Viceroy is 250,000 rupees a year.

The Governor-General in Council is theoretically supreme over every part of India alike, but his actual authority is not everywhere exercised in the same direct manner.

For ordinary purposes of administration British India is divided into thirteen local Governments and Administrations, as follows:—

MADRAS.—Area* 141,189 square miles; pop.* 33,630,440.

The great want of the province is a good harbour.

The Chief City, Madras, has a pop. of 452,518.

The Governor of Madras (Lord Wenlock, G.C.I.E.), is assisted by a Council of Ordinary and Legislative members.

BOMBAY.—Area, 125,144 square miles; pop., 18,901,123.

Has many fine harbours. Cotton is largely grown in this province, and it is likewise the seat of cotton manufacture in India.

Chief City, Bombay. Pop. 821,764.

This is the largest city in British India. The Governor (Lord Sandhurst) is assisted by a Council similar to that of Madras.

* The areas and populations of the separate provinces are for *British Territory only*.

BENGAL.—Area, 151,543 square miles ; pop., 71,346,987.

The chief products of the province are rice, opium, indigo and jute.

Chief City, Calcutta. Pop. (including suburbs), 978,370.

It is governed by a Lieutenant-Governor (the Honble. Sir Charles A. Elliott, K.C.S.I.), assisted by a Council.

THE NORTH-WEST PROVINCES AND OUDH.—Area, 107,503 square miles ; pop., 46,905,085.

The chief staples grown are wheat, indigo, cotton, sugar, opium and oilseeds. Also tea in the sub-Himalayan districts.

Chief City of N.W. Provinces—Allahabad. Pop., 175,246.

Chief City of Oudh—Lucknow. Pop., 273,028.

The provinces are governed by a Lieutenant-Governor, assisted by a Council.

THE PUNJAB.—Area, 110,667 square miles ; pop., 20,866,847.

The province is mainly agricultural, and largely exports wheat and other grains, and cotton.

Chief City, Lahore. Pop., 176,854.

It is governed by a Lieutenant-Governor (Sir Dennis Fitzpatrick, K.C.S.I.), who is assisted by a Council.

THE CENTRAL PROVINCES.—Area, 86,501 square miles ; pop., 10,784,294.

Rice, wheat and cotton are produced in the provinces, and largely exported. The provinces possess large coal-fields, as well as excellent iron ores.

Chief City, Nagpur. Pop., 117,910.

THE PROVINCE OF BURMA is divided into two parts. Lower Burma, area, 87,957 square miles ; pop., 4,658,627 ; and Upper Burma, with an area of 83,473 square miles, and pop., 2,946,933.

The country is but thinly populated. Rice is the main product and export, together with teak from the extensive forests. The province is rich in minerals, including gold, silver, rubies, jade, iron, lead, tin, coal and petroleum.

Chief Town, Lower Burma, Rangoon. Pop., 180,324.

Chief Town, Upper Burma, Mandalay. Pop., 188,815.

The province is administered by a Chief Commissioner.

ASSAM.—Area, 49,004 square miles ; pop., 5,476,833.

The staple crop is rice. It is also one of the principal tea-producing districts in India. Coal, iron, petroleum and limestone are found and worked in the province.

The Seat of Government is Shillong. Pop., 2,185.

It is governed by a Chief Commissioner.

BERAR, or the *Hyderabad Assigned Districts*.—Area, 17,718 square miles ; pop., 2,897,491.

The province is very fertile, and yields the finest cotton found in India.

Chief City, Ellichpur. Pop., 36,240.

It is governed by the *Resident* at Hyderabad.

AJMERE-MERWARA, in Rajputana.—Area, 2,711 square miles pop., 542,358.

Administered by the Governor-General's Agent in Rajputana.

COORG.—Area, 1,583 square miles ; pop., 173,055.

Administered by the *Resident* at Mysore.

BRITISH BALUCHISTAN.—The districts comprised in this administration were partly acquired from Afghanistan by the treaty of Gundamuck, partly by arrangement with the Khan of Khelat. The area and population of the Agency are unknown. It is under the administration of the Governor-General's Agent in Baluchistan.

THE ANDAMAN AND NICOBAR ISLANDS.—Area, 3,143 square miles ; population about 27,000. These islands are situated in the eastern part of the Bay of Bengal. The Andamians are used by the British Indian Government as a penal settlement.

THE NATIVE STATES OF INDIA. — The administration of the Native or Feudatory States of India is not under the direct control of British officials—but is subject to the control of the Supreme Government, which is exercised in varying degrees. Some pay tribute, some do not. Generally speaking, the States are governed by their native Princes, Ministers or Councils, with the help and advice of a political officer of the Supreme Government. A characteristic feature of all Native States is that in their territory British Indian law does not run. As before stated, the area of the Native States is 595,167 square miles, with a population of 66,050,479. The more important of the Native States, with their areas and population, are given in alphabetical order in the following table :—

THE CHIEF NATIVE PRINCES OF INDIA.

NAMES IN ALPHABETICAL ORDER.	Area in Square Miles.	Population in 1891.	Revenue actual for last year recorded or approximate.
			Rx.
Alwar, The Maharaja of.....	3,144	767,786	265,000
Bahawalpur, The Nawab of	17,285	650,042	160,000
Banswara, The Maharawal of	1,946	211,641	26,000
Baroda, the Maharaja of (Gaekwar) .	8,226	2,415,396	1,530,000
Bhartpur, The Maharaja of	1,982	640,303	271,000
Bhopal, the Begum (or Nawab) of ...	6,784	954,901	400,000
Bikanir, The Maharaja of	23,173	831,955	180,000
Bundi, The Maharao Raja of	2,220	295,675	80,000
Cochin, The Raia of	1,362	722,906	173,000
Datia, The Maharaja of	836	185,728	100,000
Dewas, The Senior Raja of	155	77,922	35,000
Dewas, The Junior Raja of	134	65,723	32,000
Dhar, The Raja of	1,739	167,504	80,000
Dholpur, The Maharaj Rana of	1,154	279,890	92,000
Dungarpur, The Maharawal of	1,447	165,400	14,000
Gwalior, The Maharaja (Sindhia) of .	29,047	3,378,774	1,378,000
Hyderabad, the Nizam of	82,698	11,537,040	3,028,000
Idar, The Maharaja of	1,900	302,134	60,000
Indore, The Maharaja (Holkar) of ...	8,400	1,091,689	760,000
Jaipur, The Maharaja of	15,579	2,823,966	619,000
Jaisalmar, The Maharawal of	16,062	115,701	16,000
Jammu and Kashmir, The Maharaja of	80,900	2,543,952	550,000
Jhalawar, The Maharaj Rana of	2,722	343,601	150,000
Kalat, The Khan of	106,000	220,500	80,000
Karauli, The Maharaja of	1,242	156,587	47,000
Khairpur, The Mir of	6,109	131,937	71,000
Kishengarh, The Maharaja of	858	125,516	35,000
Kolhapur, The Raja of	2,855	913,131	312,000
Kotah, The Maharao of	3,784	526,267	240,000
Kutch, The Rao of	6,500	558,415	305,000
Marwar (Jodhpur), The Maharaja of	34,963	2,582,178	415,000
Meywar (Udaipur), The Maharana of	12,753	1,863,126	375,000
Mysore, The Maharaja of	27,936	4,843,523	1,516,000
Orchha, The Maharaja of	1,933	333,389	90,000
Partabgarh, The Maharawal of	885	17,975	26,000
Patiala, The Maharaja of	5,951	1,583,521	578,000
Rewah, The Maharaja of	13,000	1,503,176	130,000
Sikkim, The Maharaja of	2,702	30,500	3,000
Sirohi, The Maharao of	1,964	190,836	17,000
Tonk, The Nawab of	2,552	380,069	120,000
Travancore, The Maharaja of	6,730	2,557,736	776,000

Indian Revenues

Land Revenue.

The chief source of revenue in India is derived from the land-tax, and the main work of Indian administration is in assessing this tax. The land revenue on temporarily settled estates is fixed periodically at intervals of twelve to thirty years; the longer period being most common. On lands held by petty proprietors the State obtains yearly increases of revenue as cultivation extends; a settler usually enjoys his land revenue free for a few years if the cost of clearing is heavy.

The Opium Revenue.

The manufacture of Opium in British India has been a Government monopoly for over a hundred years—and the growth of the poppy is strictly confined to the districts of Berar and Benares, in Bengal, about half a million acres being under this cultivation. A large quantity of opium enters the Bombay Presidency from the Native States of Central India, and pays a duty of Rs. 600 a chest. This opium is called Malwa opium, and, together with the British opium, is mostly exported to China, where it pays the Chinese Government a duty of Rs. 353 a chest. The total revenue raised by China from this tax amounts to about £2,000,000.

The opium trade of India has for very many years been the subject of a violent crusade by various anti-opium societies and leagues in this country—bodies of well-meaning, but totally uninformed and deeply prejudiced religious and temperance philanthropists, who have attempted, by working on the generous susceptibilities of the British public, to force the Imperial Government to prohibit poppy cultivation and opium manufacture in India. At last, in the Autumn of 1893, in a weak moment, the British Government consented to appoint a Royal Commission to fully inquire into the whole subject. This Commission met in 1894 under the presidency of Lord Brassey, and took a prodigious mass of evidence from over 700 witnesses in this country and in India, of every shade of opinion.

The *Final Report* of the Royal Commission was submitted to the Queen on the 16th April of this year. The results of this most costly and exhaustive inquiry (a cost, by the way, which is to be paid by the British taxpayer), as given in the conclusions arrived at by the almost unanimous verdict of the Commission, was in brief that the medical evidence proved the temperate use of opium to be not harmful, but in some cases actually beneficial; and that the anti-opium movement in England has been based on most

exaggerated impressions of the evil to be controlled; and further, that the gloomy descriptions presented to British audiences of extensive moral and physical degradation arising from the use of opium was not borne out by either the witnesses representing the people of India or by those most responsible for the government of the country.

Salt Revenue.

The manufacture and sale of salt is almost entirely in the hands of Government, and ranks next to Land Revenue as a source of public income in India. The salt used in the country is derived from four sources: I. Importation, chiefly from Cheshire; II. From solar evaporation along the seaboard; III. From the salt lakes in Rajputana; and IV. From the salt quarries in the Northern Punjab.

The total revenue derived from salt in 1892-3 was Rs. 8,656,104. The duty on salt in India is Rs. $2\frac{1}{2}$ per maund (82 lbs.), and in Burma Rs. 1 per maund. The total consumption in all India in 1892-3 was 37,314,244 maunds, or about 1,326,000 tons.

Taking 52 lbs. of salt as the yearly consumption of a family of five, the sum expended on salt is less than two rupees.

Other Sources of Revenue.

In India the Excise Duties are collected with the twofold object of raising revenue and of restricting the consumption of intoxicants and narcotics. On all imported spirits, wines and beers, duties are levied. Licenses to deal in imported liquors are granted by the Government, according to the requirements of each city or district. Over a greater part of India distilleries are worked under supervision, and pay a still-head duty. The hill and forest tribes are allowed to brew fermented drinks for their own consumption duty free. In different parts of India the Excise Duty greatly varies; in one province millions may indulge in liquor, in another drinking is comparatively rare; whilst in a third opium may entirely take the place of other intoxicants. The higher caste Hindus and Mahommedans, as a rule, abstain from drink, and the people generally are most temperate in their use of both intoxicants and narcotics. This is well shown by comparing the incidence of Excise and Customs Duty paid per head by the people of India and of England; the former contributes only about fourpence a year to the Indian revenue, whereas the latter pays over sixty times that amount to the Imperial revenues for his drink and tobacco.

Revenue is also derived in India from Provincial Rates, Customs and Tribute from Native States and other sources.

The following table gives the chief heads of revenue in millions of rupees.

TABLE SHOWING THE SOURCES OF INDIAN REVENUE
IN MILLIONS OF RUPEES.

Year.	Land.	Opium.	Salt.	Other Taxes.	Public Works.	Other Sources of Revenue.	Total Revenue and Receipts.
	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.
1883-84	22·36	9·55	6·14	11·94	14·12	7·73	71·84
1893-94	25·58	6·62	8·22	16·11	23·25	10·78	90·56
Increase	3·22	—	2·08	4·17	9·13	3·05	18·72
Decrease	—	2·93	—	—	—	—	—

Expenditure.

The largest items of expenditure by the Government of India chargeable against Revenues are for Civil Administration, Rx. 14,637,840; Army Services, Rx. 23,253,597; Public Works and Railways, Rx. 30,505,935.

The table below gives the expenditure in millions of rupees under the principal heads for the years 1883-4 and 1893-4.

STATEMENT OF EXPENDITURE* IN INDIA AND ENGLAND
IN MILLIONS OF RUPEES.

Year.	Collection.	Civil Administration.	Interest	Army.	Public Works.	Miscellaneous.	Total Charges against Revenue.
	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.	Mil. Rx.
1883-84	8·50	11·36	4·52	18·12	22·25	5·21	69·96
1893-94	9·86	14·63	4·44	23·25	30·49	9·75	92·42
Increase	1·36	3·27	—	5·13	8·24	4·54	22·46
Decrease	—	—	0·08	—	—	—	—

* Exclusive of Capital Outlay on Public Works not chargeable to Revenue.

It will be seen from the preceding tables that there was an increase in every item of revenue, except opium, and under this head there was a decrease of nearly three millions Rx. The total increase of revenue of the year 1893-94 over that of 1883-84 was 18 $\frac{3}{4}$ millions Rx. The difference of expenditure for the same years has more than kept pace with the expansion of revenue. Under only one head—that of interest—is a decrease to be found, and this is a very small one. The total expenditure for the year 1893-94 was no less than 22 $\frac{1}{2}$ millions Rx. over that of 1883-84—or an expenditure of nearly 4 millions in excess of the revenue for the year.

EXCHANGE.—The sterling expenditure of the Indian Government was, in 1894, about 15 $\frac{3}{4}$ millions. The less the value of Indian silver coinage relatively to gold, the greater the number of rupees required to meet this sterling expenditure. Loss by exchange, is the number of rupees actually needed beyond what would have been necessary if 10 rupees had been, as it used approximately to be, equivalent to each £1 sterling. The table below shows year by year the actual loss thrown on the Indian Exchequer by the depreciation of the rupee below par since 1881-82.

Year.	Average Rate.	Loss by Exchange.
	<i>s.</i> <i>d.</i>	Rx.
1881-82	1 7·895	2,988,000
1882-83	1 7·525	3,231,000
1883-84	1 7·536	3,360,000
1884-85	1 7·308	3,536,000
1885-86	1 6·254	4,290,000
1886-87	1 5·441	5,632,000
1887-88	1 4·898	6,049,000
1888-89	1 4·379	6,368,000
1889-90	1 4·566	6,758,000
1890-91	1 6·090	5,448,000
1891-92	1 4·733	7,181,000
1892-93	1 2·985	10,287,000
1893-94*	1 2·600	11,274,000

But for this heavy loss the finances of India would be in a most flourishing condition.

* Revised estimate (the actual rate was 1s. 2·544*d.*).

INDIAN COINS, WEIGHTS, AND MEASURES.

MONEY.						Sterling value at the Exchange of 1s. 4d. = R. 1.
1 Pie	...	...	...	...	...	$\frac{1}{16}$ d.
3 Pie	...	...	= 1 Pice	...	...	$\frac{1}{4}$ d.
12 Pie	...	...	= 1 Anna	...	...	1d.
16 Annas	...	...	= 1 Rupee	...	...	1s. 4d.
16 Rupees	...	...	= 1 Gold Mohur	...	...	£1 1s. 4d.

WEIGHTS.					
1 Tola	...	...	...	=	$61\frac{1}{2}$ dr. avoird.
5 Tolas	...	...	= 1 Chittack	...	$2\frac{3}{5}$ oz. "
16 Chittacks	...	...	= 1 Seer	...	$2\frac{2}{5}$ lbs. "
40 Seers	...	...	= 1 Mun (Maund)	...	$82\frac{2}{3}$ lbs. "
27.222 (nearly 27 $\frac{1}{4}$) Maunds	...	...	...	=	1 ton.

Railways.

The railways of India have been constructed and worked on three different systems, with modifications of each, namely:— I. Guaranteed; II. State; and III. Assisted lines. For the first Government gave the land and guaranteed interest at 5 per cent. on the capital. If the net profit fell below the guaranteed rate of interest, Government made up the deficiency; if the earnings were above the guaranteed rate, the surplus was equally divided between the Government and the Company. All the great Trunk Lines of India were constructed on this principle. In 1870 a system of direct State agency in railway construction was introduced, but this was not found successful; and in 1880 a return was made to the system of State-aided private undertakings, with such modifications as experience suggested. The nature and amount of State assistance now given to railway enterprise varies greatly.

During the last few years renewed attention has been directed to the great want of railway extension for the proper development of India. The Parliamentary Commission of 1884 stated India's railway requirements to be at least 60,000 miles; at the present moment she does not possess one-third of that mileage. The actual total length of all railways in India, sanctioned or open for traffic to the 31st March, 1894, was:—

Total miles open	...	...	...	...	18,500
Total miles to be finished	...	...	...	...	1,922 $\frac{1}{2}$
Grand Total	...	...	...	...	<u>20,422$\frac{1}{2}$ miles.</u>

This total of 20,422½ miles is even less than the total of 20,598 miles possessed by the British Isles. From these figures it will be seen what a large amount of room there is for English enterprise in this direction, and it would appear that nothing but the too great caution and tardiness of Government action prevents the flow of English capital into this most profitable field of investment.

In a leading article in *Engineering* of last October on "Indian Railway Development," it is urged that "with the existing railways of India earning a profit of 5·46 per cent. on capital expenditure, at a time when the railway systems of nearly all countries experience decreased results, some encouragement should be afforded for prosecuting railway extensions, especially when the return in Britain is but 3·6 per cent., in the United States 3 per cent., and in the Australian colonies from 2 to 3¼ per cent.," and further it is hoped "that in the future the plea of financial considerations will not be resorted to so often, and never till some genuine effort of financing has been put forth."

It has been stated with great force by Sir Juland Danvers that "nothing shows the effect of our rule upon India more than railways. New markets have been opened to places previously shut out, commodities have been supplied from sources before unknown to dealers in them, energy has been aroused, and the desire to exchange and barter goods has been increased."

From the last official Railway Report it is shown that some 45 different railway projects have been either surveyed, are under survey, or have been put forward for consideration. The total mileage of these various schemes is about 5,800 miles, and if sanctioned could give a vast impetus to railway expansion.

The following extracts from the *Indian Bradshaw* show that the railway fares in India are much lower than in England:—

Calcutta to Kelka.—1,116 miles in 38 hours. Fares, 1st Class, Rs. 108·8; 2nd Class, Rs. 54·4; 3rd Class, Rs. 15·1.

Calcutta to Bombay.—1,409 miles in 57½ hours. Fares, 1st Class, Rs. 91·11; 2nd Class, Rs. 45·14; 3rd Class, Rs. 22·4.

Bombay to Lahore.—1,239 miles in 62 hours. Fares, 1st Class, Rs. 77·7; 2nd Class, Rs. 38·12.

Or roughly, the 1st Class Fares are 1½d.; the 2nd Class ¾d., and the 3rd Class about ¼d. per mile.

The latest statistics of Indian railways are given in the following table:—

INDIAN RAILWAY STATISTICS, 1894.

	Length of Line open.	Mileage worked.	Number of Passengers carried in thousands.	Total Weight Goods car- ried.	Gross Earnings in Thousands of Rx.	Working Expenses in Thousands of Rx.	Net Earnings in Thousands of Rx.	Percent- age Work- ing Ex- penses to Gross Receipts.
	MILES.	MILES.	THOUSANDS.	1,000 TONS.	1,000 RX.	1,000 RX.	1,000 RX.	
Guaranteed Companies...	2,587	2,790	38,001	5,472	6,484	3,140	3,343	48·44
Assisted Companies	463	610	3,546	648	330	184	146	55·75
State Lines	13,857	13,220	87,459	21,313	16,350	7,529	8,820	46·05
Native States	1,552	1,587	5,692	1,292	790	421	368	53·35
Total 1893.....	18,459	18,207	134,700	28,737	23,955	11,276	12,679	47·07
Total 1892.....	17,768	17,677	126,660	26,210	23,101	10,826	12,275	46·86
Increase.....	691	530	7,040	2,517	854	450	404	0·21

The Trade, Industries and Manufactures of India.

India almost up to the present day has been practically nothing but a purely agricultural country, over 90 per cent. of the population being either directly or indirectly engaged in pursuits connected with the tillage of the land.

Agriculture being the chief and most important industry, the Indian Government has established in every province a public department of agriculture, which collects and distributes information of all kinds respecting the use of manures, rotation of crops, of fodder raising and storing, and in introducing new agricultural appliances.

Schools for teaching the chemistry and science of agriculture have also been established, and the Government have done much to improve the breeds of cattle and horses.

The rapid increase in the growth of the people of India, an increase of over 10 per cent. since the census of 1881, and their comparative poverty, causes one of the most permanent and serious difficulties that the Government of India has to attempt to provide for. The diversion of the people into other pursuits than that of agriculture is, therefore, of vital importance to India. There are many signs which would seem to indicate that the people of India are at last awakening to the imperative need of industrial development. In the *Times* of the 13th May last we are told that:—

“The results of the Japanese war are being keenly watched in India. Those results interest Europe chiefly in their political aspect; to the Indian Press they seem significant mainly from the industrial point of view. India has awakened to the fact that the new enterprises by steam power on which her progress depends are threatened by a competition which will task her energies to the utmost. Indian cheap labour, which has almost driven certain classes of British manufactures out of the Asiatic markets, now finds itself face to face with Japanese cheap labour in the ports beyond the Straits, and with an impending rivalry at the very headquarters of steam manufactures in India. The subsidized line of steamers from Japan, with low freights to Bombay, is bringing India as a whole within the area of her commercial competition, and the war of prices which has hitherto been waged on the mercantile frontier in the Eastern seas must now be carried on within India herself. The question is, can the new industrial era organize itself in India with the rapidity and effectiveness with which it is being organized in Japan?”

For the erection of cotton mills all over India native capital has been freely supplied, and within the last few weeks the Bengal Provincial Railway has been opened. This is a narrow gauge line of thirty-one miles, constructed entirely by native capital and native agency, and on joint-stock principles. This undertaking was described by the Lieutenant-Governor of Bengal, when opening

the line last month, as a land-mark in the history of railway construction in India. In many other directions native capitalists are now entering the field of industrial enterprise, and it is hoped will help the Government considerably in dealing with the ever-increasing pressure of people on the soil.

A prominent native official, Mr. T. N. Mukharji, in his "Hand-book of Indian Products," says:—"The indomitable energy of the Northern people, in whose hands the future destiny of India has been entrusted, has at length awakened the numerous nations that inhabit India from the apathy in which they have slept for more than a thousand years after an age of work and progress. New life has now been imparted to this old country, and the cry for progress and advancement has been taken up with fresh vigour, and the people are daily awakening to a sense of their importance.

. Vast areas of land suitable for the growth of tea, coffee, indigo, tobacco, wheat and other crops, for which an unlimited market can be found in Europe, America, or Australia, still lie uncultivated; Mother Earth still retains in her bosom coal, iron, copper, gold, and even diamonds and precious stones, unworked and uncared for, and it seems that all these inexhaustible sources of wealth are waiting to be developed by English energy and English capital, to the mutual benefit of both countries. Fortunes lie scattered all over India, ready to be picked up by those who have eyes to see them and the energy and means to acquire them."

It has been stated by Sir William Hunter that "in 1858 the Court of Directors of the East India Company reported with pride, the total Indian exports and imports of merchandise by sea at 39½ millions of rupees. In 1891 the total, including treasure, was 196½ millions of rupees. In 1858 India was chiefly known as a dealer in drugs, dyes, and luxuries. She is now one of the largest merchants in the world in food-grains, fibres, and other staples of universal consumption."

The following brief notes on the principal industrial centres of India have been condensed from the *Directory of Indian Manufactures for 1895*, a valuable publication compiled by Mr. Sorabji M. Rutnagar, and published in Bombay:—

AHMEDABAD.—One of the oldest centres of cotton manufacture in India, is 310 miles from Bombay. Situated in a district once famed for the best qualities of cotton, and still the centre of an important trade with the interior of India. It possesses 14 cotton mills and many ginning factories.

The hand-printing of cotton cloths is an old industry of Ahmedabad.

BARAKUR, in Bengal, 140 miles from Calcutta, contains the most important iron works in India, the property of the Bengal Iron and Steel Company.

BOMBAY, is the chief port on the Western coast of India and largest city in India; it has a population of 822,000, and is in rail-

way communication with almost every place of importance in the country. It has a magnificent harbour and well fitted and extensive docks. It is the chief centre of the cotton industry, 69 mills are situated near the city. Besides other industries the following may be mentioned: dyeing, tanning, metal-working, wood-carving, furniture-making, and iron works.

CALCUTTA, the capital city of India, with a population of about 700,000, is situated on the delta of the Ganges upon the Hooghly, one of the mouths of that river. It is the centre of the jute industry; it has also silk and cotton-mills and numerous iron works. The port is extensive and open to steamers of heavy tonnage. Calcutta, being the seat of Government, has many fine buildings, but no good hotel. Both in Bombay and Calcutta good hotels are enterprises that await European capital and management. Numerous minor industries are carried on at Calcutta.

CAWNPORE, in the North-Western Provinces, is a large town with a population of 182,000 persons. It is the centre of a considerable trade in cotton, grain, hides, and other produce, and also the seat of important manufactures in cotton, jute and woollen mills, tanneries, chemical works, and flour-mills.

DELHI, in the North-Western Provinces, is 890 miles from Bombay, and about an equal distance from Calcutta. The population is 192,000. It has two cotton-mills and a ginning factory, and also several engineering and railway workshops. Delhi has long been celebrated for its fine arts and industries, including ivory and wood painting, seal cutting, enamelling, jewellery, embroidery, carpets, &c.

HYDERABAD, the capital of the Nizam's dominions. Population, 415,000. It has a large deposit of excellent coal within 150 miles of the capital. Among its mineral resources are found iron and other metals and precious stones. In the city and vicinity are cotton and corn mills, engineering workshops, tanneries, dyers and carpet weavers, gold, silver, and coppersmiths, and all the usual small native industries.

JUBBULPORE, in the Central Provinces. Population, 84,481. It has a cotton factory, and a considerable business is done in tents and carpets. There is also a large pottery works (Messrs. Burn & Co.) for the production of glazed drain-pipes.

KARACHI is situated on the West coast of India, at the mouth of the Indus—it is the fourth largest port in India. Population, 105,199. The progress of Karachi being of recent date, it is at present more a dépôt and centre of distribution for merchandise than a manufacturing town.

MADRAS.—The capital of the Presidency of that name, is the principal port south of Calcutta, in the Bay of Bengal. Population, 452,518. The principal manufactories are occupied with cotton-spinning and weaving, engineering, rice-hulling and cleaning, tile and brick-making and pottery, tanning, oil-pressing and rope-spinning.

RANGOON.—The principal port of Burma, is situated on the delta of the Irrawaddy. Population, 180,324. The manufactures of the town include numerous saw-mills and rice-mills, iron founderies, oil, ice and cutch works, and a cotton-press.

Indian Trade.

The more important of the great staples of Indian trade are cotton, seeds, grain, jute, opium, tea, and hides and skins.

COTTON AND COTTON MANUFACTURES.—This comes first in order of magnitude, with a total trade in 1893-94 of no less than Rs 51,900,000, or over one-fourth of the total trade of India. For many years past the India raw-cotton trade has been drifting into a restricted groove. The Indian mills do not wish for a superior or long staple, so it may fairly be said many of the largest buyers practically discourage improvement, and India is thus destroyed as a possible source of supply for the English mills. The Indian mills are at the same time compelled to obtain their supplies of superior staples from foreign countries. The trade in raw cotton for 1893-94 is shown below :—

				Cwts.
Exports to Foreign Countries	...	...	...	4,789,000
Imports of Asiatic Cotton	...	...	...	57,624
Imports of Non-Asiatic Cotton	...	..	...	36,868
Total				4,883,492

The growth of the importation of the long-stapled non-Asiatic cotton, which is used for the finer classes of yarns and cloths, is very noteworthy. The increase for the past five years is :—

IMPORTS OF NON-ASIATIC COTTON.

					Cwts.
1889-90	...	...	...	...	638
1890-91	...	...	...	...	4,071
1891-92	...	...	...	...	17,185
1892-93	...	...	...	...	48,552
1893-94	...	...	...	...	36,868

There is no doubt the efforts of the Indian mills to produce yarns of a higher count than 24's have been financially successful, and it will inevitably follow that the better qualities will be more and more largely produced—at first and for some time from imported cotton, and afterwards from suitable cotton which can and will be grown in India when a demand is made for it by manufacturers.

According to a return made by Mr. A. F. Beaufort, there were actually at work in all India on the 30th June last—140 mills, with 3,649,736 spindles and 31,154 looms, and their consumption of cotton amounted approximately to 4,278,778 cwt. The total

number of people employed is given at 130,570, and the capital invested at about Rx11,598,300.

The following may be given as the Indian foreign trade in cotton manufactures of all kinds :—

Years.	Imports.	Exports.	Total Trade in Cotton Manufactures.
	Cotton Goods, yarns, etc.	Cotton Goods, Yarns, etc.	
	Rx.	Rx.	Rx.
1884-85	24,667,646	4,586,701	29,254,347
1885-86	24,297,026	5,070,573	29,367,599
1886-87	29,172,231	5,854,378	35,026,609
1887-88	27,512,274	6,945,734	34,458,008
1888-89	31,520,230	8,191,586	39,711,816
1889-90	29,891,344	8,573,653	38,464,997
1890-91	31,016,900	9,497,669	40,514,569
1891-92	28,695,444	8,966,283	37,661,727
1892-93	25,658,965	9,924,655	35,583,620

SEEDS.—The total area under oil-seeds in India in 1893-94 was 13,585,025 acres. The trade in oil-seeds of all descriptions has increased more or less during the past six years :—

	1888-89.	1893-94.
	Cwt.	Cwt.
Castor	586,000	1,108,000
Earthnuts	828,000	1,537,000
Linseed	8,461,000	10,245,000
Poppy	730,000	846,000
Rape	3,061,000	7,319,000
Til or jinjili	1,537,000	2,424,000

The increase in linseed is large, and that of rape is about double the largest previous export of the article. The export of earthnuts has remained almost stationary during the last four years. It is sometimes supposed that this seed is exclusively, or almost exclusively, a Madras trade, but this is not the case, as the following figures show :—

Exports.	1892-93.	1893-94.
From Bombay ...	Cwt. 1,160,447 .	Cwt. 1,098,419
„ Madras ...	„ 364,235	„ 436,335

A large quantity of earthnuts is, however, exported from French Indian ports in the Madras Presidency.

The total increase in the value of the exports of oil-seeds in 1893-94 amounted to no less than Rx5,122,236, being 44 per cent. more than in the preceding year, the total exports for the year being Rx16,758,251.

GRAIN.—As would be readily imagined, the area under the various food crops in India is immense. Rice has an acreage of over 65,000,000, wheat 21,000,000, and the different millets about 40,000,000 acres. The export of rice has fallen considerably lately, due to the effects of exchange and from the competition of the inferior, but cheaper, rice from Saigon and Bangkok. Wheat exports have also greatly decreased, last year having reached a lower level than for any year since 1881. No revival in this trade can be expected until prices advance in Europe or recede in India. In wheat-flour, however, there is a steadily increasing trade:—

			lbs.
1887-88	...	...	36,082,000
1888-89	...	...	36,290,000
1889-90	...	...	48,572,000
1890-91	...	...	47,036,000
1891-92	...	...	61,028,000
1892-93	...	...	57,940,000
1893-94	...	...	68,446,000

The trade in wheat-flour is quite a recent industry, and, as will be seen from the above figures, the exports have nearly doubled in the last seven years. The Bombay flour-mills are well managed, and at present very profitable.

Of the other food-grains—Jawar, Bajra, &c.—the trade was also restricted. In pulses there was, however, a large increase, over 850,000 cwt. being exported, more than half coming to the United Kingdom.

The total export trade in grain and pulse for each of the last five years was:—

			Rx.
1889-90	...	...	16,528,225
1890-91	...	...	19,539,298
1891-92	...	...	28,695,680
1892-93	...	...	20,562,972
1893-94	...	...	16,325,142

JUTE.—The area under jute in 1894 was 2,181,324 acres. Practically all the Indian jute is grown in the province of Bengal.

The jute manufactures are classed by Dr. Watt into three primary sections:—

I.—*Cloth* of different qualities, ranging from substitutes for silk to shirtings, curtains, carpets, and gunnies.

II.—*Paper* chiefly prepared from the “rejections” and “cuttings.”

III.—*Cordage* from the coarser and stronger qualities.

The indigenous manufactures of jute are very large throughout

Bengal, and the export tables do not by any means show the whole out-turn of gunnies and other jute manufactures. In 1882 the annual home consumption of gunnies alone was estimated to be over seventy-seven millions.

Most of the jute being grown in one province, the crop is a very uncertain one, depending entirely on the season in Bengal being favourable. This has caused the trade to be a most speculative one, and the whole business is closely analogous to stock and share market transactions.

There are some thirty mills working jute and hemp in India, giving employment to over 70,000 persons.

The export trade in jute is given below :—

Year.	Cwt.	Rx.
1888-89	10,553,000	7,897,154
1889-90	10,256,000	8,639,861
1890-91	11,986,000	7,602,010
1891-92	8,532,000	6,848,493
1892-93	10,537,000	7,944,223
1893-94	8,690,000	8,524,130

And the destination of the jute has been as follows :—

Country.	1889-90.	1893-94.
	Cwt.	Cwt.
United Kingdom ...	7,079,900	5,469,000
United States	1,804,000	854,000
Germany	652,000	1,171,000
France	233,000	335,000
Italy	223,000	255,000
Austria.....	110,000	297,000
Spain	113,000	125,000

OPIMUM.—“This is an inspissated juice obtained by scratching the unripe capsules of the white poppy (*Papaver somniferum*) and allowing the milky sap, which exudes thereby, to dry spontaneously. The bulk of the medical article is obtained from Asia Minor, at the present day, as it has been for nearly the past 2,000 years. Indian opium is, however, the most important form commercially, being that which is smoked, eaten, or drunk, in various preparations, by the inhabitants of Asiatic countries, chiefly the Chinese.”*

* Dr. George Watt, in the “Dictionary of Economic Products of India.”

For the past 100 years the entire manufacture of opium in India has been a strict Government monopoly.

The export trade in opium for the past five years is given below

Year.	Chests.	Average Price per Chest.	Total value.
		Rx.	Rx.
1889-90	85,166	1,188	10,115,936
1890-91	85,753	1,080	9,261,814
1891-92	87,558	1,092	9,562,261
1892-93	75,384	1,228	9,255,014
1893-94	70,841	1,132	8,019,428

The 70,841 chests exported in 1893-94 were thus distributed :—

China : Hong Kong ...	...	...	...	30,966
" Treaty Ports ...	...	...	...	21,483
Straits Settlements ...	...	...	...	14,455
Cochin-China ...	...	...	...	2,850
Other Countries ...	...	...	...	1,087

TEA.—The cultivation of tea in India commenced to receive considerable attention from the East India Company in the latter part of the last century, and after repeated failures it was at last successfully established.

The area under tea at the present time is over 360,000 acres, and the cultivation is rapidly extending—in fact to such an extent that some fear is expressed that the supply will soon exceed the demand.

Dr. George Watt estimates that £15,000,000 sterling has been invested in Indian tea-planting since 1840, and that this large amount is nearly all British money. The production of tea for 1894 is given at 130,268,289 lbs., and the annual exports are valued at over £6,000,000; the industry gives employment to close on a million natives. Much has been done lately to extend the markets for Indian tea in Australia, the United States and Canada; and every effort is being made to create a demand on the continent of Europe. It should be observed that the Ceylon tea-planters work with even greater energy, and are vigorously pushing their teas in every market of the world. It is in Ceylon tea that Indian tea finds its greatest rival, but as Ceylon is under the same monetary *régime* as India, whatever success attends the Ceylon tea-planter in the competition is due to other causes than currency.

The following table of imports of tea into the United Kingdom for the past ten years shows very clearly how completely Indian and Ceylon teas have driven those from China out of the English market. It also shows how rapidly the consumption of Ceylon tea has increased.

IMPORTS OF TEA INTO THE UNITED KINGDOM.

(Quantity in lbs., 000's omitted).

Year.	From India.	From Ceylon.	From China.
1884	63,208	2,211	143,771
1885	64,382	4,242	139,673
1886	73,467	7,144	145,308
1887	84,645	13,062	119,799
1888	89,874	22,509	105,735
1889	95,364	32,673	88,558
1890	101,771	42,491	73,743
1891	109,638	61,900	62,284
1892	111,711	66,042	57,051
1893	115,023	72,631	56,209

The export of Indian tea to Australia has doubled in the last five years. In America and Canada it is making slow progress.

There is, strange as it may appear, a considerable importation of tea into British India—the imports being :—

Year.	lbs.	Rx.
1889-90	5,382,851	363,681
1890-91	4,770,008	325,141
1891-92	6,353,017	443,161
1892-93	6,022,883	443,336
1893-94	7,687,757	572,006

The bulk of the above comes from China, but a substantial quantity is from Ceylon. The China tea used in India is of very inferior quality. The Ceylon tea is consumed in India by the Europeans and better classes of natives; it is brought to Bombay, where it can compete on advantageous terms with tea from Calcutta.

The total trade in Indian tea is shown below :—

Year.	Exports.	Imports.	Total Trade.
	Rx.	Rx.	Rx.
1889-90	5,277,650	363,681	5,641,331
1890-91	5,219,233	325,141	5,544,374
1891-92	5,968,129	443,161	6,211,290
1892-93	6,292,348	443,336	6,735,684
1893-94	6,585,835	572,006	7,157,841

HIDES AND SKINS.—There is a large trade in hides and skins, both tanned and untanned. The average number of hides exported from India in the five years preceding 1894 was about 6,660,000. Last year there was a large increase, the number being 7,410,000. The trade is kept within limits by the increasing demands for hides for the tanneries in the country. The value of the total exports for the year 1893-94 was Rx 5,801,328.

OTHER EXPORTS.—The other more important exports from India in 1893-94 were :—

TABLE SHOWING THE EXPORT TRADE OF INDIA IN PRODUCE AND MANUFACTURES FOR THE YEAR 1893-94.

	Rx.
Indigo and other dyes	5,023,201
Coffee	2,002,171
Raw wool	1,079,772
Lac	960,330
Provisions	873,877
Wood and timber	589,764
Raw silk	698,099
Oils	535,881
Sugar	892,741

TABLE SHOWING THE EXPORT TRADE OF INDIA IN PRODUCE AND MANUFACTURES FOR THE YEAR 1893-94.*

	Rx.	Per cent.
1. United Kingdom	33,542,602	= 32·8
2. China	10,989,240	= 10·7
3. France	10,672,569	= 10·4
4. Germany	7,634,088	= 7·5
5. Belgium	5,709,688	= 5·6
6. Straits Settlements	4,529,319	= 4·4
7. Egypt	3,674,053	= 3·6
8. Italy	3,542,122	= 3·5
9. United States	3,354,759	= 3·3
10. Ceylon	3,068,906	= 3
11. Austria	2,943,061	= 2·9

According to the trade returns for the official year ending 31st March, 1895, the total imports into India amounted to Rx 83,097,712, and exports from India to Rx 117,155,181, or a total trade of Rx 200,252,893. The improvement in the whole trade of India for the present year (1894-95) is very marked, the exports being greater than they have ever been.

The information regarding the trade in Indian products and manufactures given in the following statistical tables, A to G, has, with but slight modifications, been taken from a valuable "Memorandum on the Resources of British India," by Dr. George Watt, C.I.E., Reporter on Economic Products to the Government of India :—

* From Mr. J. E. O'Connor's "Review of the Trade of India for 1893-94."

TABLE A.
FOREIGN TRADE OF INDIA, FRAMED WITH THE OBJECT OF EXHIBITING THE SHARE OF THE TOTAL TAKEN BY THE ARTICLES DECLARED IN OFFICIAL STATISTICS AS MANUFACTURED OR PARTLY MANUFACTURED.

Years.	IMPORTS.				EXPORTS.			
	Articles manu- factured or partly so.	All others.	Total.	Percentage of I. on III.	Articles manu- factured or partly so.	All others.	Total.	Percentage of V. on VII.
	I.	II.	III.	IV.	V.	VI.	VII.	VIII.
1879-80	Rx. 25,986,582	Rx. 13,755,583	Rx. 39,742,166	65·4	Rx. 5,278,034	Rx. 59,672,799	Rx. 64,950,833	8·1
1880-81	34,632,257	15,676,576	50,308,834	68·7	6,027,559	65,946,408	71,974,067	8·3
1881-82	30,947,741	16,044,343	46,992,084	65·8	6,601,359	72,653,883	79,255,243	8·3
1882-83	31,878,521	18,129,519	50,008,040	63·7	7,833,029	72,765,125	80,598,155	9·7
1883-84	33,082,505	19,621,386	52,703,891	62·6	7,854,416	77,231,304	85,085,720	9·2
1884-85	32,694,057	20,455,253	53,149,311	61·5	8,589,542	71,723,665	80,313,207	10·6
1885-86	32,074,952	19,736,584	51,811,536	61·8	8,724,659	72,010,071	80,734,731	10·8
1886-87	37,739,109	20,922,352	58,661,461	64·3	9,331,763	75,577,231	84,908,995	10·9
1887-88	37,393,467	24,991,345	62,384,813	59·9	11,172,047	75,197,975	86,370,022	12·9
1888-89	41,455,297	25,115,020	66,570,318	62·3	13,109,476	79,533,258	92,642,735	14·1
1889-90	39,743,039	26,817,081	66,560,120	59·7	13,758,912	85,342,143	99,101,055	13·8
1890-91	41,136,709	27,898,190	69,034,899	59·5	14,600,528	81,301,664	95,902,192	15·2
1891-92	39,628,342	26,959,114	66,587,456	59·5	14,279,446	89,271,385	103,550,831	13·7
1892-93	36,223,187	26,381,843	62,605,030	57·0	16,424,756	85,520,949	101,915,706	16·1
Percentage Ex- pansion for the 14 years ending 31st March, 1893	39·3	91·7	57·5	—	211·2	43·3	56·9	—
Annual average percentage Ex- pansion	2·8	6·5	4·1	—	15·07	3·07	4·0	—

NOTE.—The above table does not include Government Stores nor Treasure, and, further the Exports are those of Indian Produce and Manufacture only—re-Exports of Foreign Articles being excluded.

TABLE C.
INDIAN TRADE IN METAL, METAL MANUFACTURES AND MINERALS, INCLUDING GOVERNMENT STORES.*

ARTICLES.	Imports in Rupees (000's omitted).					Exports in Rupees (000's omitted).				Total Trade in Rupees (030's omitted).
	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.
<i>Metals</i> (wrought and unwrought)—Brass, Copper, Iron, Lead, Quicksilver, Steel, Tin, Zinc, and other metals	44,062	59,837	60,244	60,335	58,158	439	521	502	658	742
<i>Metal Manufactures</i> —Hardware, Cutlery, Machinery, Millwork, and Railway Plant...	72,831	65,757	66,768	60,333	61,411	95	111	108	111	102
<i>Minerals</i> —Borax, Coal, Coke, &c., Mica, Salt, and Saltpetre	28,916	23,237	23,848	19,365	18,186	4,656	5,164	5,086	4,274	5,111
<i>Dyes, Oils, &c.</i> —Chemicals (mineral), Dyes (aniline, &c.), Oils (mineral)	23,491	30,869	29,836	31,237	35,116	15	16	25	20	26
<i>Stone, Marble, and Building Materials</i> ...	2,765	2,882	3,009	2,166	1,988	58	37	35	75	80
<i>Jade, Precious Stones, and Pearls</i>	1,624	1,474	1,298	1,423	2,073	762	915	723	626	93
<i>Treasure, Gold and Silver</i>	138,449	174,595	219,344	147,226	170,098	17,843	19,063	21,231	32,866	69,589
Grand Total...	312,141	358,654	404,350	322,089	347,032	23,871	25,829	27,715	38,633	76,445
										423,477

* The high value of Government imports in Railway Plant, &c., necessitates the inclusion of Government Stores in this table. In order to show the total value of the Indian Foreign transactions in metals and minerals the manufactures of these have been included in this table; the exports of metal manufactures are, however, unimportant.

TABLE D.

PRINCIPAL NON-AGRICULTURAL AND WILD PRODUCTS EXPORTED FROM INDIA
TO FOREIGN COUNTRIES.

	Article.	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.
		Rx.	Rx.	Rx.	Rx.	Rx.
1	<i>Canes and Rattans</i> ...	2,390	1,257	5,066	5,413	3,814
2	<i>Caoutchouc</i> (Indiarubber)	96,734	113,749	117,317	117,237	130,781
3	<i>Cinchona</i>	201,016	118,635	133,779	97,985	85,982
4	<i>Cocoanut Products</i> — Nuts, Copra, Oil, Raw & Manufactured Coir	392,400	402,642	321,957	457,264	486,687
5	Cordage and Rope	33,947	38,607	38,105	37,888	45,370
6	Cutch	442,321	333,400	236,354	317,296	382,484
7	Drugs, uncultivated.....	89,503	95,891	99,795	85,532	111,577
8	Dyes, do	6,420	7,832	6,966	6,017	8,824
9	Feathers.....	46,888	28,418	20,325	23,515	31,381
10	Fish.....	133,651	120,519	155,396	161,366	169,211
11	Gums and Resins	282,799	131,562	97,828	91,889	96,116
12	Hides and Skin (raw) ...	2,129,443	2,000,252	2,160,555	2,367,043	2,635,495
13	Horns and Ivory	167,401	200,855	211,349	338,302	259,608
14	Lac Products.....	401,078	489,380	781,944	751,474	785,959
15	Mahua Flowers & Seeds	32,551	19,573	10,803	58,684	15,701
16	Bone & other Manures	175,973	245,889	339,403	236,814	250,642
17	Musk	13,674	19,337	6,824	13,612	4,307
18	Myrobalans	324,936	317,533	300,714	393,690	336,709
19	Rags & Paper Materials	56,487	52,416	35,089	27,095	16,300
20	Wax	42,095	41,612	59,245	64,973	74,884
21	Timber	632,335	837,662	521,969	578,075	660,337
	Grand Total ... Rx.	5,661,465	5,616,031	5,674,593	6,231,261	6,592,094

NOTE.—It is not intended that this Table should be used in conjunction with Tables C, E and F as expressing the Total Export Trade of India. The object of the present enumeration is to exemplify the value of the exports of Wild or Non-agricultural crops. Raw Hides and Skins are shown here because they could not be entered in Tables E and F. On the other hand the Raw Sugar of Table E includes Palm Sugars, which should most certainly be given here were it possible to discover the amounts exported as distinct from cane-sugar. This remark holds good also with Wild Silks; a certain proportion of Raw Silk Cocoons and Chasam (Table E) and of the Manufactured Silks (Table F) should be shown here.

TABLE E.

PRINCIPAL ARTICLES OF AGRICULTURAL PRODUCE EXPORTED FROM INDIA TO FOREIGN COUNTRIES.

(Artisan labour not essential.)

ARTICLES.	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.
	Rx.	Rx.	Rx.	Rx.	Rx.
<i>Animals</i>	112,146	98,084	122,278	101,878	137,307
<i>Dyes*</i> —Turmeric, Safflower	29,988	23,654	29,102	47,452	72,986
<i>Fibres</i> —Cotton and Jute	22,942,801	27,308,265	24,104,785	17,602,805	20,687,902
<i>Grains and Pulses</i> —Rice,† Wheat, &c.	15,943,679	16,528,225	19,539,297	28,695,680	20,562,971
<i>Narcotics</i> — Opium,‡ Tobacco	10,574,847	10,184,669	9,352,594	9,652,438	9,375,625
<i>Seeds</i>	9,561,755	10,627,553	9,343,252	12,208,457	11,631,015
<i>Silks</i> § (Raw Chasam and Cocoons)	518,750	639,817	521,068	518,627	617,573
<i>Spices</i>	560,206	464,123	455,056	408,977	514,674
<i>Sugar, Raw</i> (Cane and Palm)	506,977	768,047	379,187	461,303	454,272
<i>Vegetables</i> (Fresh)	37,440	41,823	37,770	45,907	45,266
Grand Total Rx.	60,788,593	66,684,265	63,884,394	69,743,528	64,099,595

* The returns of Indigo are not shown here because of its enhanced value as a manufactured article.—See Table F.

† The increasing trade in Milling Rice would render it almost necessary to include this among the products of artisan labour, but the share of enhancement of value by milling is not known.

‡ Opium is retained here because of the manufacture being a State monopoly, and therefore hardly an industry of the people. Its high value in Trade Returns is mainly due to taxation, and bears very little relation to the cost of production.

§ A share of these exports should have been recorded in Table D as wild products.

TABLE F.

PRINCIPAL ARTICLES, MANUFACTURED OR PARTLY MANUFACTURED EXPORTED
FROM INDIA TO FOREIGN COUNTRIES, EXCLUDING METAL MANUFACTURES.

(Artisan labour essential.)

ARTICLES.	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.
	Rx.	Rx.	Rx.	Rx.	Rx.
<i>Indigo</i>	3,948,594	3,863,083	3,073,125	3,214,076	4,141,179
<i>Lac-dye</i> — Button-lac, Shell-lac, &c.	400,813	487,380	781,766	750,780	781,172
<i>Cutch</i>	442,321	333,400	236,354	317,296	382,484
<i>Oils and Oil-cake</i>	493,169	617,054	637,763	686,329	711,401
<i>Cotton Manufactures</i> ...	6,374,563	6,753,742	7,702,639	7,035,036	8,100,657
<i>Jute Manufactures</i>	2,571,477	2,791,242	2,481,961	2,513,100	3,237,993
<i>Other Textiles</i> —Flax, Hemp, Silk, Wool, Apparel	524,401	501,554	411,959	399,494	466,954
<i>Mats, Rope, Cordage, &c.</i>	209,071	275,751	234,761	284,724	279,934
<i>Dressed Hides, Skins and Leather Manu- factures</i>	2,618,814	2,528,635	2,539,327	2,822,939	2,976,926
<i>Food, Drink and Pro- visions</i>	596,901	774,014	687,888	839,661	829,637
<i>Tea, Coffee, Tobacco and Cigars</i>	7,188,540	6,805,742	6,717,290	8,013,298	8,406,707
<i>Miscellaneous</i> — Manu- factures, Books, Jewellery, Furni- ture, Soap, Toys, &c., &c.....	346,740	344,752	360,173	369,097	463,632
Grand Total of Manu- factured Articles Exported	25,715,410	26,078,353	25,865,011	27,245,838	30,778,680

TABLE G.
STATEMENT OF THE FOREIGN TRADE OF INDIA IN MANUFACTURED AND RAW PRODUCTS.

Classification of Imports.	IMPORTS.					EXPORTS.				
	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.	1888-89.	1889-90.	1890-91.	1891-92.	1892-93.
	Rx.	Rx.	Rx.	Rx.	Rx.	Rx.	Rx.	Rx.	Rx.	Rx.
I. Manufactured or partly Manufactured	47,068,501	45,795,819	48,211,374	46,405,578	43,061,307	25,715,410	26,078,353	25,865,011	27,245,838	30,778,680
II. Unmanufactured or Raw, but including Metals and Metal Manufactures	19,501,816	20,764,301	20,823,525	20,181,878	19,543,723	66,927,323	73,022,700	69,637,181	76,304,993	71,167,026
III. Total	66,570,318	66,560,120	69,034,899	66,587,456	62,605,030	92,642,734	99,101,054	95,902,192	103,550,831	101,945,706
For Grand Total add Treasure	13,844,959	17,459,301	21,919,486	14,732,662	17,009,810	1,703,496	1,841,919	2,071,906	3,143,185	6,928,994
Grand Total.....	80,415,277	84,019,421	90,954,385	81,310,118	79,614,840	94,346,230	100,942,973	97,974,098	106,694,016	107,874,700
Percentage of I. to III.	70.7	68.8	69.8	69.6	68.7	27.7	26.3	27.0	26.3	30.1

NOTE.—It will thus be seen that by throwing under (1) all the articles of artisan production and into (2) all other products, the imports of manufactures were last year 68.7 of the total imports, and the exports of manufactures were 30.1 per cent. of the total exports. Further, that during the past five years there has been manifested a decline of the percentage of imported manufactures but an improvement in those exported. And, what is still more significant, the re-arrangement adopted here doubles the annual percentages of Manufactured to Unmanufactured exports, while only very slightly altering the percentages of imports.





ARMS
OF THE
FIRST EAST INDIA COMPANY.

From the Church of St. Matthias, Poplar.



THE LOAN COLLECTION

OF

RELICS AND MEMORIALS

OF THE LATE

HONOURABLE EAST INDIA COMPANY.

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THE LOAN COLLECTION
OF
RELICS AND MEMORIALS
OF
THE HONOURABLE EAST INDIA COMPANY.

THE end which its promoters had principally in view when planning the Empire of India Exhibition was to present a panorama of the India of to-day—to familiarize the people of London with the products, manufactures, and arts of England's great dependency in the East; and to some extent to show them the daily life and amusements of the races which make up its heterogeneous population. But, interesting as this portrayal of contemporary India must be to Englishmen of all classes, it was felt that the idea was capable of fuller development, and that something might usefully be done to remind the people of this country of a past in which India has been the theatre of some of the most magnificent exploits of the English race, and which has had an influence on the development of the nation not yet fully realized. It was, therefore, with great readiness that the directors listened to a suggestion to add to their programme an exhibition of relics and memorials of that great and unique corporation which built up for England its Empire in the East—the Honourable East India Company; and although the time left for organizing the collection was felt to be short, the proposal was immediately adopted.

This decision once taken, the directors, realizing the importance in a matter of this kind of securing expert assistance and advice, approached Sir George Birdwood on the subject. His great experience in organizing many highly successful exhibitions, and his special knowledge of all points connected with the history of the East India Company, made his co-operation a matter of the highest importance; and it was with great pleasure they found

that he was willing to give the undertaking the benefit of his assistance. Under his auspices as Chairman an Honorary Committee of Advice was formed, including such distinguished names as those of Sir William Hunter, Mr. Clements R. Markham, and Mr. G. W. Forrest. A circular was drawn up and sent to all former servants of the East India Company that could be traced, and to others who were thought able to assist; while inquiries were set on foot both in India and in this country, and advice and assistance sought in all quarters whence help was likely to be forthcoming. At the same time an endeavour was made to reach by means of the public journals those who could not be appealed to directly, and a letter by Sir George Birdwood, which appeared in the *Times* of the 5th February, 1895, rendered yeoman's services in this respect.

The response to these efforts was most generous and encouraging. The authorities of the India Office, which is naturally the principal repository of relics of the Company, consented to permit portions of their collections to be borrowed. The Duke of Wellington, the Marquess of Lansdowne, Earl Powis, and Lord Roberts of Kandahar each promised contributions; the Worshipful Company of Skinners agreed to lend two valuable relics; and many others came forward with equally liberal offers of assistance. The results are now before the public; and it is hoped that, considering the brief time available for preparation, and the many difficulties inherent in such an undertaking, they will be considered not entirely incommensurate with the importance and interest of the subject.

The full and detailed list which follows will, it is hoped, supply the visitor with all the information he may require regarding the exhibits thus brought together. But as a large, and perhaps the most interesting, portion of the collection consists of objects which derive their chief value from their connection with the history of the Company—a history, moreover, with which most people have but a slight acquaintance—it has been thought advisable to preface the catalogue with a brief account of the career of that body of traders through whose enterprise it was brought about that England “holds the gorgeous East in fee.”

As is well known, the Portuguese were the first of the European nations to whom came the opportunity of exercising a controlling influence in the Eastern seas. Following on the track of previous explorers, his fellow-countrymen, Vasco da Gama doubled the Cape of Good Hope in November, 1497, and steering first along the African coast as far as Melinda, and then striking boldly across the Indian Ocean, cast anchor before the ancient city of Calicut, on the Malabar coast, on Thursday, the 20th of May, 1498. At first only commercial privileges were sought; but soon other aims were developed, and under the vigorous direction of Alfonso de Albuquerque and his successors the Portuguese became not only the possessors of Goa, Malacca, Ormus, and other towns

of the highest importance, but undisputed masters of the Indian seas. For nearly a century there was scarcely a whisper of rivalry on the part of other European nations. "Lords"—so ran the proud title assumed by their sovereigns—not only "of the Conquest," but also "of the Navigation and Commerce of the Eastern Seas," their monopoly quickly made Lisbon the western emporium for the wares of the Indies and the richest city in Europe. From Lisbon the goods were transported by sea to the Netherlands for distribution to the markets of northern and central Europe. At first Antwerp was the centre for this purpose; but the sack of that city by the Spanish soldiery in 1576 utterly ruined its commerce, and the trade in Asiatic products was transferred to the rapidly rising town of Amsterdam. In 1580 two events of capital importance happened. The northern provinces of the Netherlands revolted against Philip of Spain; and at the same time that monarch, upon the death of Dom Henrique, became King of Portugal. Each of these events had a sinister influence on the fortunes of the latter country. Its union with its powerful neighbour not only involved it in the interminable wars which were the consequences of Philip's insatiate ambition, but also led to its interests being neglected or subordinated to the interests of Spain; while Philip's prohibition of the trade with Lisbon, in which the rebellious Dutch had for so long found their principal source of profit, led ultimately to their making their way to the Indies themselves to fetch the goods which they could no longer procure at home. In 1596 a fleet, despatched from Holland the previous year, anchored in the roads of Bantam, the principal port of Java, and returned to the Texel in safety in 1597. A second voyage was quickly made, and by 1602 the trade had become sufficiently regular for the formation of a general joint stock company, under the auspices of the States-General.

Stimulated by the success of their Protestant friends on the other side of the North Sea, the merchants of London, who had already made some ineffectual attempts in the same direction, subscribed the necessary stock and petitioned the Queen for leave to make a voyage to the Indies (September, 1599); but political considerations caused the voyage to be deferred, and it was not until the following year that the necessary permission was obtained. Four ships were fitted out under Captain James Lancaster, and sailed from Woolwich on the 13th February, 1601. Meanwhile a formal charter, dated the 31st December of the previous year, had been obtained, incorporating the adventurers, by the style of "The Governor and Merchants of London trading into the East Indies," and granting them a monopoly of the trade for a period of fifteen years. The expedition was completely successful. Achin and Bantam were visited, grants of privileges obtained, and the whole fleet returned in safety in September, 1603. The following year, Sir Henry Middleton took out again the same four ships and succeeded in reaching the Malucos. In the third voyage, India itself

was for the first time approached, and William Hawkins, the captain of one of the vessels, made his way from Surat to Agra, where he spent some time at the court of the Great Mogul. A lucrative commerce having been thus inaugurated, expeditions were organized almost annually. A succession of voyages opened up trade with the distant Spice Islands and with India proper, both at Surat on the western side, and at Masulipatam on the Coromandel coast; the ports of Sumatra, the Malay peninsula, and Siam were visited, and a factory established for a time in Japan. At home, in the meantime, Elizabeth's successor granted the Company a charter (1609), which confirmed its privileges for an unlimited term; and on that basis a joint stock was formed, which greatly enlarged the sphere of its operations, and gave a continuity that had hitherto been lacking. To the pepper, spices and calicoes which had at first been the staple of its imports, indigo, silk, saltpetre, and other products were gradually added. In 1615 Sir Thomas Roe was sent as ambassador to the Great Mogul, from whom he obtained some valuable concessions. Trade was opened up with Persia, and later with Bengal; and all the world recognized that a power had entered the Eastern seas which had certainly "come to stay."

The rising trade of the English had, however, many difficulties to encounter. It is not to be supposed that the Portuguese would calmly acquiesce in the loss of their monopoly. Diplomatic remonstrances were backed up by physical force, and the rivals came early to blows at Surat and elsewhere. But resistance was useless unless supported vigorously from Europe, and the Portuguese pretensions were roughly brushed aside. Soon the real weakness of their power revealed itself, under the vigorous attacks of the Dutch; and all fear of danger from that side passed rapidly away. The Dutch proved more formidable competitors. Moulded for a time into a certain friendliness by their common hatred of Spain, and their common weakness in presence of the hordes of Asiatics by which they were surrounded, the Dutch and English factors lived side by side at Bantam and elsewhere, rivals indeed in commerce, but in other matters friends, who, as one of them wrote, "would have died one for the other." No sooner, however, had the former danger passed away, and the two nations obtained a firm footing in the Eastern islands, than they fell to quarrelling among themselves. The English company sought the intervention of their sovereign, who willingly undertook to show his statesmanship by composing these unhappy differences. In 1619, after protracted negotiations, arrangements were concluded for a species of partnership, by which a joint "fleet of defence" was to be maintained, while the trade was to be divided in certain proportions between the two companies. This compromise, however, proved to be unworkable. Bitter quarrels ensued, and in 1623, upon a ridiculous charge of conspiracy, the English factors at Amboyna were put to death by their Dutch colleagues,—an outrage

known to history as the "massacre of Amboyna." From this date the English found it practically impossible, as a private company, to make head against a semi-official corporation possessed of much greater resources and backed by the whole power of the Dutch commonwealth; and though they retained some of their old establishments in Java and elsewhere, they gradually relinquished the trade in those parts to their rivals. Nevertheless this apparent loss—which bred a bitter feud between the two countries—resulted in a real gain; for it obliged the English merchants to concentrate their attention on the trade with India proper, in which they soon outstripped their competitors.

In 1625-26 a factory was established at Armagon, on the Coromandel coast, and a few years later another was started at Viravasaram. Trade was opened up with Bengal in 1633, and in 1640 Fort St. George was built to protect the English trade on the Eastern coast. About the same time the Company's vessels made their way up the Persian Gulf to Bassora, and established an agency in that town.

The Civil War brought distraction and difficulties to the East India Company as to other commercial bodies, and, though their saltpetre was much in request for the gunpowder which was burnt so plentifully, their affairs were soon in anything but a flourishing condition.* In 1649 a rival company, which by license from Charles I. had for some fifteen years, at first under the name of Courten's Association and then under that of the Assada Merchants, competed with the regular Company, was absorbed on the formation of a fresh joint-stock. Later on the victories of Blake depressed the power of the Dutch, and the Treaty of Westminster wrung from them, amongst other things, a large sum as compensation for the damages they had inflicted on their English rivals. By about 1657 the fortunes of the Company had reached a low ebb. Indeed for some time the trade to India lay open to all comers. After much hesitation, Cromwell gave an exclusive charter in that year, but nothing is known as to its terms.

The Restoration, however, brought brighter days, and in 1661 a charter was obtained, confirming all their former privileges, and adding some fresh ones. Under the guidance of the famous Sir Josia Child, the Company's trade increased by leaps and bounds. The value of the annual imports from Bengal alone rose in twenty-three years from £8,000 to £300,000. India hundred-pound stock went up from £70 in 1664 to £300 in 1681, and later, it is said, to as much as five times the original value of the share. Large

* This is the most obscure portion of the Company's history. The late Mr. Sainsbury's invaluable series of *Calendars of the State Papers, &c., relating to the East Indies* extends only to 1634, and for the events between that date and the period dealt with by Sir Henry Yule in his *Diary of William Hedges* (Hakluyt Society, 1886-88), the student has little to guide him save the bald and inconsequent narrative of Bruce.

fortunes were made by speculations in the Company's scrip, and Child himself was said to have amassed from this source alone an estate of twenty thousand a year.

Such prosperity, however, was not without drawbacks. The prospect of such enormous gains induced many "interlopers"—unlicensed traders—to take the risk of punishment for infringing the Company's monopoly, and to send ships to India on their own account; whilst the murmurs of other merchants, who saw themselves excluded—by a royal grant unconfirmed by the representatives of the people—from all chance of participation in this profitable trade, grew gradually louder and louder. While the Stuarts retained the throne, their high notions of the royal prerogative, and the court influence gained by Child's profuse bribery, secured the charter-holders in their monopoly. But when James II. was replaced by Dutch William and his consort the opposition could no longer be withstood. The Company maintained the contest with spirit, and in 1693 succeeded—by means of a further lavish distribution of money—in obtaining a fresh charter from the Crown, their old one having become forfeited by their clerks omitting to pay at the proper time the tax which had recently been imposed upon their stock. But in the House of Commons, which had now become the principal power in the realm, their friends were in a minority, and on the 19th January, 1694, a resolution was passed that all subjects of England had equal right to trade to the East Indies unless prohibited by Act of Parliament. This vote cut away the ground of the privileges of the Company, and, nominally at all events, left the trade open to all who wished to engage in it.

The practical benefit of this concession to outside merchants was small, for the position of the Company in India was strong enough to render competition both risky and unprofitable; but it made it necessary for the charter-holders to obtain parliamentary sanction if they desired to be reinstated in their monopoly. Accordingly, in 1698 they approached the Government with an offer of a loan of seven hundred thousand pounds in return for a renewal of their charter. But their rivals bid still higher, and in July of that year an Act was passed giving the monopoly of the trade to the subscribers to a "General Society" which was to lend to the State a sum of two millions in return for the concession. This sum was readily subscribed; and on the 5th September, 1698, upon the request of the greater part of the subscribers, they were chartered, as provided in the Act, by the name of the "English Company trading to the East Indies." The old Company had, however, still three years to live, and the competition that ensued soon showed the advisability of compromise. A partial union was agreed to in 1702, and seven years later an amalgamation was effected, which blended both the Old and the New Companies into the "United Company of Merchants of England trading to the East Indies."

For the next half-century the history of the Company is one of

expanding trade and peaceful prosperity, until the ambition of Dupleix, the governor of the French settlement of Pondicheri, dragged the Madras factors, first into the vortex of native politics, and then into hostilities which in effect ceased only with the annihilation of French influence in India. Concurrently, the decay of the Mogul Empire left Northern India at the mercy of any adventurer—be he Afghan, or Mahratta, or European—who might be strong enough to seize and hold the reins of power; and this state of affairs naturally led the English factors further than their masters in London either intended or approved. In Bengal, the need of avenging the outrage known as the "Black Hole" cruelty led to a series of operations which resulted in the virtual acquisition of Bengal, Behar and Orissa as territorial possessions of the Company. This development, and the confusion and corruption of the first few years of the new administration, brought about the renewed interference of Parliament. In 1773 was passed the Regulating Act, as it is generally called. By this the office of Governor-General of Bengal was created, and Warren Hastings, the Governor of the Bengal Presidency, was nominated to that post. Three specially chosen councillors were sent out to reinforce the governing body, and the Madras and Bombay Presidencies were placed, in matters of peace and war, under the control of the Governor-General and his council. Eleven years later the main lines of Anglo-Indian administration were completed by the establishment of a Government department—the Board of Control—to supervise the affairs of India.

From this period the history of the East India Company merges into the general history of the Empire; and it is not only well known, but far too crowded with events to be adequately told within the limits of the present sketch. The Marquess Cornwallis, who succeeded Warren Hastings in 1786, humbled the power of Tipu Sultan of Mysore, and concluded an alliance with the Nizam of Haidarabad, which has lasted down to the present day. The rule of Sir John Shore (1793-98) was uneventful; but the arrival of Lord Mornington (afterwards the Marquess Wellesley), as Governor-General, was followed by a series of important changes in the map of India. Tipu Sultan, who had sought to ally himself with the French, and had solicited the landing of a French force in India, was the first to feel the vigour of the new administrator. As he refused to renounce his alliance with the enemies of England, his dominions were invaded, his capital, Seringapatam, was stormed, and he himself was killed in the fighting. The Mahratta princes who occupied the territories to the north and west of the British dominions were the next enemies to be encountered; but the victories of Lord Lake and Colonel Arthur Wellesley (brother to the Governor-General, and afterwards the famous Duke of Wellington) quickly disposed of danger from those quarters. Lord Cornwallis came out as Governor-General for the second time in 1805, but died soon after his arrival. Sir George Barlow, a Bengal

civilian, next held command, until the arrival of Lord Minto in 1807. Lord Moira, better known as the Marquess of Hastings, during his ten years of office (1813-23) completed the work of Wellesley by the final reduction of the Mahrattas, the pacification of Rajputana, and the re-alignment of the northern frontier consequent on his successful war with Nepal. Under Lord Amherst (1823-28) Arakan, Tenasserim and Assam were added to the British territories as the result of hostilities with the King of Burma; and Bhartpur, a strong fortress in Central India, which had successfully defied the forces of General Lake, was carried by storm. The administration of Lord William Bentinck (1828-35) was a period of peaceful reform. Education was promoted; the burden of taxation was lightened by the introduction of a systematic revenue survey; steam vessels came into use; the overland route through Egypt was opened up; and a system of special legislation for India by the Governor-General and his Council, with the assistance of a new legal member, was introduced, Mr. (afterwards Lord) Macaulay being the first to occupy this post. With Lord Auckland (1836-42) commences a fresh period of strife. An ill-advised interference in the affairs of Afghanistan was followed by the murder of the British Resident at Kabul, and the slaughter of the force posted in that city—a disaster that necessitated the despatch of avenging armies under Generals Nott and Pollock. During the Governor-Generalship of Lord Ellenborough (1842-44), the Sind valley was added to the Presidency of Bombay; and his successor, Lord Hardinge (1844-48) had to meet a formidable enemy in the army of the Sikhs, the inhabitants of what is now the province of the Punjab. A series of hard-fought battles enabled him to dictate peace at Lahore, but the settlement then made was but a temporary one. A second war ensued in 1848, and as the result of a crushing victory at Gujarat, the territories of the Sikhs were annexed by Lord Dalhousie, the new Governor-General. In 1852 Pegu was added to the British dominions on the conclusion of the second Burmese war; and Oudh was taken over in consequence of the misrule and oppression of its sovereign. Lord Canning, the last Governor-General under the Company, arrived in 1856, and a year later came the outbreak of the Sepoy mutinies, a period of horror which is still fresh in our memories.

Meanwhile the tenure of the Company was coming gradually to an end. Their exclusive privileges had been continued by successive enactments in 1730, 1744, 1781, and again in 1793. In 1813 the charter was again renewed, but the trade with India was thrown open to all British subjects. The lucrative commerce with China was still reserved to the Company, but upon the grant of a further lease of power in 1833 this, too, was taken from them, and the Company ceased entirely its connection with trade. Twenty years later a brief extension was given, but the right of nominating their civil servants was taken from the Directors, and a system of open competition, with an educational test, was introduced. In 1858

the inevitable but long-delayed step was taken. The Company, which, since the final extinction of its commercial privileges, had been little more than an intermediary between the local authorities in India and the government of the day, was swept away, and the Crown assumed the direct administration of India, with Lord Canning as the first Viceroy and Governor-General.

Such, in barest outline, is the story of the connection of England with the great empire of the East, so far as is needed to illustrate the contents of the present exhibition. On the importance of that connection, both in the past and in the present, there is surely little need to dwell. Even less obvious points—such as the value of the outlets thus afforded to English manufactures, the stimulus given to navigation and so to the development of that sea-power which has been the dominant factor of our prosperity, the share that the systematic establishment of distant settlements has had in evolving that capacity for colonization and administration which appears to differentiate the English from other European nations—might furnish materials for lengthy treatment, and here can but be alluded to in passing.

The early portion of the history of the East India Company is naturally the period for which it is most difficult to find relies in any abundance. Of unique interest is the book of minutes of meetings held by the court of the Company from its inception in September, 1599, to the 28th June, 1603, for the loan of which the Directors have to thank the Secretary of State for India in Council. This volume, the first of a long series which, though unfortunately not quite complete, extends to the dissolution of the Company in 1858, is of the highest value, not only for its associations, but also for the information it supplies as to the formation of the Company, and the arrangements made for the first voyage. It was reproduced in 1886 at the expense of an American gentleman, the late Mr. Henry Stevens, of Vermont, with an admirable introduction by Sir George Birdwood. Another volume, similarly reproduced by Mr. Quaritch in 1893, is also shown, by the liberality of the India Office; this is the first letter-book of the Company, extending from 1600 to 1619, and containing many quaint and valuable documents. By the kindness of the Worshipful Company of Skinners, Sir Thomas Smythe—who was virtually the founder of the East India Company, and was its Governor almost uninterruptedly for the first twenty years of its existence—is worthily represented by a portrait which is preserved at the Skinners' Hall in memory of his benefactions to that company. The unique collection of charters lent by the India Office commences with an illuminated copy on vellum of the charter of James I. (1609), for engrossing which the Company made arrangements in January, 1610 (*Calendar of State Papers: East Indies*, 1513-1616, p. 203); and scarcely less interesting is the original letter addressed by

James I. to the Shah of Persia in 1622, which was pointed out by Mr. F. C. Danvers in his recent researches in the Dutch archives, and was thereupon presented to the India Office by its possessors, the Royal Antiquarian Society of Amsterdam. Passing by several of Mr. Griggs's clever reproductions of minor patents, we find the warrant (1655) of the Lord Protector for the repayment to the Company of its loan to the State of £50,000, a document which is particularly remarkable for the fine impression attached to it of the great seal of the Commonwealth; and this is followed, under date 1657, by a petition in original to Cromwell for protection of the home-coming ships (England was then at war with Spain), together with the Protector's reference of the matter to the Commissioners of the Admiralty.

The second period of the East India Company's history is marked by the charter given by Charles II. in 1661—the oldest of the general charters now extant. Then come the letters patent granting to them the island of Bombay, which had passed into the possession of the English Crown as part of the dowry of the Merry Monarch's Portuguese bride; also the tally sticks, lent by Sir George Birdwood, for several of the yearly payments of £10, which, in accordance with the provisions of that grant, had to be paid as quit-rent for the island. Mention may also be made in this connection of the contribution of Mr. James Douglas, the author of "Bombay and Western India," viz., two original promissory notes issued at Bombay in 1678-79, and bearing the seal of the Company, and the autographs of Sir John Child and his associates. The charter of 1693, which, as readers of Macaulay will remember, brought about the downfall of the Duke of Leeds, is next to be noticed, and ushers in the period of the struggles between the Old and the New Companies. Three men prominent in the turmoil—Sir Josia Child, his zealous opponent Thomas Papillon, and Streynsham Master, who was governor of Fort St. George from 1678 to 1681, under the Old Company, and afterwards became an active member of the directorate of the New—are represented by portraits and other relics; and further contributions recall Job Charnock, the founder of Calcutta, and Thomas Pitt, the grandfather of Lord Chatham. The books of original subscriptions to the loan of two millions raised (as already mentioned) in 1698, are of the highest interest, for they contain the autographs of all the principal men of substance of the time; while at the foot of each page are seen the signatures of the Commissioners appointed to receive the subscriptions.* Following this come the charter granted to the New

* Macaulay has described the scene with his usual brilliancy (*History*, ch. xxiii). There had been some doubt whether the whole sum would be subscribed; "but the result was such as even his [Montagu's] sanguine spirit had scarcely ventured to anticipate. At one in the afternoon of the 14th of July the books were opened at the Hall of the Company of Mercers in Cheapside. An immense crowd was already collected in the street. As soon as the doors were flung wide, wealthy

Company as the result of the success of the loan, and the grant of arms to that body, dated 13th October, 1698. It will be noticed that these were the arms adopted for the United Company upon the amalgamation of the two associations in 1709.

Of the quiescent period between 1709 and 1744, we have but few reminders; though mention may be made of the three views of the presidency towns of India belonging to this period, which have been reproduced by Mr. Griggs from the pictures painted by Lambert and Scott for the decoration of the court room of the East India House, and now at the India Office. The commencement of the wars in Southern India, with the consequent development of the Company into a military power, is signalled by a facsimile of the letter from Fort St. David announcing the capture of Madras by the French (10th September, 1746); while a portrait of Governor Holwell, engaged in superintending the erection of a monument to the memory of his fellow-sufferers, recalls the "Black Hole" cruelty which sent a thrill of horror through all English hearts ten years later, and led to such momentous consequences in Bengal. Robert Clive is represented by his tent and Dance's fine portrait (both lent by Earl Powis), and by an autograph letter; while in the case of his friend and fellow-soldier, Stringer Lawrence, Lord Roberts and Mr. Forrest contribute engravings of the portrait by Sir Joshua Reynolds, now in the Council Room at the India Office. A copy of the full length likeness of Sir Eyre Coote, which occupies the same distinguished position, is exhibited by the present representative of the family, who also lends a valuable relic in the shape of the sword presented to his ancestor by the East India Company in 1764. Of Warren Hastings, the first and greatest of the Governors-General,

"citizens, with their money in their hands, pressed in, pushing and elbowing each other. The guineas were paid down faster than the clerks could count them. Before night six hundred thousand pounds had been subscribed. The next day the throng was as great. More than one capitalist put down his name for thirty thousand pounds. To the astonishment of those ill-boding politicians who were constantly repeating that the war, the debt, the taxes, the grants to Dutch courtiers, had ruined the kingdom, the sum, which it had been doubted whether England would be able to raise in many weeks, was subscribed by London in a few hours. The applications from the provincial towns and rural districts came too late. The merchants of Bristol had intended to take three hundred thousand pounds of the stock, but had waited to learn how the subscription went on before they gave their final orders; and by the time that the mail had gone down to Bristol and returned, there was no more stock to be had."

It seems ungracious to cavil at details in this graphic description; but it may be seen from the books themselves that (excluding the Old Company's subscription of £315,000, which is entered under the name of their treasurer, John du Bois) the largest amount set against any individual name was £20,000, and that the total subscribed on the first day was only a little over £500,000.

there are several portraits (including one by Sir Thomas Lawrence) and some minor relics ; while an original ticket of admission to his trial, which Mr. Quekett has been good enough to place at the disposal of the Directors, revives the memory of the lengthy ordeal of his impeachment.

From this point the collection increases with a rapidity which makes selection difficult. The multiplied activity of the Company is reflected in the number and diversity of the objects available for exhibition. The achievements of the Indian armies are commemorated by pictures of the battles of Kirki, Gujarat, Sitabaldi, &c , and of the storming of Seringapatam, as also by portraits or other memorials of Sir Arthur Wellesley, Lord Harris, Lord Keane, Sir James Outram, Sir Charles Napier, Sir Henry Havelock, and others ; while scarcely less interesting to the student of military history are the specimens of uniforms, the numerous examples of medals granted for service in India, and General Newall's model of an elephant battery, a species of armament long since abandoned. The civil side of the Company's administration is represented by many relics and a series of portraits of some of the most distinguished of their servants, amongst others of Sir Thomas Munro, Sir Herbert Maddock, Mountstuart Elphinstone, Sir Bartle Frere, and Sir Henry Rawlinson. The Company's fine fleet of Indiamen, with its proud traditions of seamanship and daring, finds a fitting memorial in a number of paintings of some of the most famous of their ships, as well as in representations of such well-known incidents as the action off Pulo Aor in 1804 (when Commodore Dance, with a number of Indiamen, put to flight a squadron of French men-of-war and saved from capture a merchant fleet said to have been of the value of six millions sterling), the heroic defence of the *Astell*, the fight between the *Warren Hastings* and *La Piémontaise*, and the burning of the *Kent*. The old Indian Navy is recalled by several swords of honour presented to distinguished members of that service ; while Lord Lansdowne's contribution—the beautiful diamond-hilted sword, of the value of five hundred guineas, given by the Court of Directors to Sir George Keith Elphinstone (afterwards Lord Keith) in 1797—is a memento both of the brilliant services rendered from time to time to Indian interests by the British Navy, and of the generosity with which such services were always recognized.

Some paintings of scenes in Canton and Whampoa—the farthest goal in later days of the East India fleets—remind us that the monopoly of tea was, until the abolition, in 1833, of their exclusive right to the trade, an important source of profit to the Company—in fact for a long period the sheet-anchor of their finance. Mr. Carmichael's exhibit of armorial china from Government House, Madras, and the specimens of china formerly in use at the Canton factory, contributed by Mrs. Henry, are of special interest, as but little of the large stock of china ware once belonging to the East India Company is now known to be in existence.

The various branches of the home administration are fairly represented. Thanks in no small measure to the kindness of Mr. Stephen Austin, a large number of photographs and views of Haileybury College, its masters and its students, have been got together. Sir M. Monier-Williams contributes a unique series of photographs taken by himself while professor there; and the India Office has lent the original grant of arms to the College in 1806. Of the Company's military seminary at Addiscombe fewer memorials are available, but such as there are will be noticed with interest. The India House itself is represented in many ways. Quite a number of views are shown of the old building in its various stages of expansion, from the day of small things when there was a carpenter's shop on the ground-floor, and an effigy of a seaman on the roof, to the long façade of the stately building by Jupp, which many people remember as one of the sights of London. Of the whilom contents of this famous edifice, the exhibits that have been offered are disappointingly few. It is known that at the break up of the Company's establishment in 1858-61, a huge mass of miscellaneous articles was dispersed in all directions; and it was hoped that this exhibition would have been the means of temporarily recovering many of these and of thus affording some quaint glimpses into the interior economy of the Leadenhall Street establishment. A few have indeed been sent in, notably a teapot with the Company's crest, contributed by Mr. Came; but on the whole the response has been far from satisfactory. It is hoped, however, that the collection itself may bring the matter before the notice of some who have not yet been appealed to, and who may be willing, before the exhibition closes, to contribute some interesting souvenirs to this branch of the collection.

A noteworthy exhibit is the chair, kindly lent by the Secretary of State for India in Council, which was occupied by the Deputy-Chairman at the meetings of the Court. The seat of the Chairman is now carefully preserved at the India Office, where it is used, appropriately enough, by the Secretary of State when he presides over the meetings of his Council. The quaint old clock-case which also comes from the India Office is an equally interesting object. Nothing is known of its history, except that it was in the Shipping Department of the India House, and that its works are declared to be more than two hundred years old, though part of the decoration of the case is of somewhat more recent date. The series of casts contributed by Mr. J. H. Mayo of the various seals used by the Company from the earliest date to the dissolution is well worth examination, and is the product of a useful and creditable piece of research. A curious memento of the warlike zeal called forth at the beginning of the century by the threatened invasion of England by the French is the collection of relics of the three regiments of Royal East India Volunteers. These regiments consisted entirely of servants of the Company, chiefly the labourers employed at their warehouses,

officered by the superior officials of the India House, with the Charman at their head. Of especial interest in this connection are their colours, here displayed, which were found by Sir George Birdwood some years ago at the India Store Dépôt, and placed by his pious care in the Military Committee Room of the India Office. They are tattered and torn in the most approved fashion, but no tale of glory hangs thereby. Only in marches and reviews in London Fields, did these colours wave to the breeze, and damp and the ravages of rats and mice are responsible for their present condition.

There were names at the India House which were not only known in the commercial world, but in the higher and more genteel sphere of letters. Such, in the appropriate walks of Oriental learning, were Sir Charles Wilkins and Mr. Hayman Wilson, who in turn held the post of librarian there. Such, too, were Edward Thornton, Thomas Love Peacock, James Mill, his son John Stuart Mill, John Hoole ("well known in the literary circle as the translator of Tasso"*), James Cobb (a writer of farces and operas which were popular at the end of the last century), and, last but best known of all, the incomparable Charles Lamb. All of these are represented by portraits, with the exception of Peacock and James Mill. It is to be hoped that likenesses of these may yet be forthcoming, and thus complete representation given to a galaxy of talent of which the India House had just reason to be proud.

Two matters remain to be mentioned. The dress of the attendants faithfully reproduces that of the beadle who watched at the portals of the India House—not, indeed, his ordinary uniform, which was of a more sober character, but the full robes in which he appeared on Court Days and other important occasions. Girard† was the last of these worthies, and it is from a photograph of him that the garb has been copied. And, finally, attention is directed to the reproduction‡, as an illustration to the present catalogue, of the moulding of the arms of the first East India Company which decorates the ceiling of what is now known as the Church of St. Matthias, Poplar, but in the old days was familiar in all parts of the globe where the Company's sailors penetrated as

* From the epitaph to his widow in Poplar Chapel.

† A portrait of Girard in his robes has been lent by Mr. Charles A. J. Mason, late the Senior Assistant in the Military Department of the India Office, and one of the Members of the Honorary Committee of Advice. This gentleman was unable, owing to absence from England, to take any part in the deliberations of the Committee; but, with a kindness that merits special recognition, he communicated in writing a mass of information drawn from his intimate knowledge of the Company's history, together with many valuable suggestions as to quarters in which suitable exhibits might be sought.

‡ From a photograph by Mr. William Griggs, taken by permission of the Rev. Charles Neil, M.A.

"Poplar Chapel." Built between 1642 and 1654 on a piece of ground given for that purpose by the Company, it served the double purpose of a chapel for their Almshouses close by, and a place of worship for the people of the neighbourhood, whose own parish church (St. Dunstan, Stepney) was distant and hard to come at in foul weather. During its long but uneventful history, it was the scene of the ministrations of several men of note in their day, and it still pursues a career of usefulness as a district church, having been handed over to the Ecclesiastical Commissioners on the abolition of the Almshouses in 1866. The arms in question were probably moulded in their present position at the time of the erection of the building, and, painted in their proper colours, have been retained through all its structural alterations. It is thus the oldest relic of the Company still *in situ* in London; and this, no less than its beautiful and artistic design, has led the authorities of the exhibition to choose it as a fit and appropriate embellishment of their catalogue.

In conclusion, the Directors desire to offer their hearty acknowledgments of the generous manner in which they have been supported in forming the present collection. To all the contributors their thanks are due, and especially to those who have placed at their disposal exhibits, not only of great intrinsic value, but rendered still more precious by family associations. They are no less indebted to many who were good enough to interest themselves in promoting the success of this effort, particularly the members of the Honorary Committee of Advice, who devoted much time to the consideration of the various offers received, and as to the proper exhibition of the contributions. The Directors wish also to notify that, in the hope of making the collection still more complete and attractive, they have arranged to receive any further exhibits of special interest that may be forthcoming particulars of which should in the first instance be addressed to the Honorary Secretary, East India Company Loan Collection.



CATALOGUE.

1. THE ARMS OF THE HONOURABLE EAST INDIA COMPANY.

Carved in wood by an old servant of the Company.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

2. Portrait in oils—

MAJ.-GEN. MICHAEL F. WILLOUGHBY, C.B.

Lent by the India Store Dépôt.

Succeeded General Bonner (*see* No. 18) (to whom he had been deputy for some years) as Inspector of Stores in 1860, and held that post until 1870.

3. Portrait in oils—

SIR STREYNESHAM MASTER.

Lent by the Rev. G. Streynsham Master, M.A.

Streynsham Master went out to India in 1656 with his uncle, Mr. (afterwards Sir) George Oxenden. In 1675 he was appointed to succeed Sir William Langhorne as Governor of Fort St. George, but in 1681 was dismissed by the Court and ordered home. Upon the establishment of the New East India Company he became an active member, and one of its earliest Directors. In December, 1698, he was knighted, it having fallen to his turn to present a congratulatory address from the Court to the King. He died in April, 1724, at the patriarchal age of 85.

This portrait was painted about 1714, probably by Charles D'Agar. A photograph of it forms the frontispiece to Sir Henry Yule's *Diary of William Hedges*, Vol. 2 (Hakluyt Society, 1888), from which the above particulars are taken.

4. Portrait in oils—

WILLIAM BUTTERWORTH BAYLEY, Esq.

Lent by Sir Steuart C. Bayley, K.C.S.I., C.I.E.

Entered the service of the Company in 1799, and was posted to Bengal. Rising rapidly by his talents and industry through the various grades of the service, in 1825 he became a member of the Supreme Council, and three years later acted for a short time as Governor-General, upon the departure of Lord Amherst. Returning to England, he was elected in 1833 a Director of the Company, was Deputy Chairman in 1839, and Chairman the following year. Upon the establishment of the new Council of India, Mr. Bayley was offered a seat thereon, but declined. He died in 1860, at the age of 78.

5. Portrait in oils—

ROBERT KEITH PRINGLE, Esq.

By T. RUSHTON, Cheltenham, 1886.

Lent by himself.

Joined the Bombay Civil Service in 1820. After holding various posts, he was appointed to succeed Sir Charles Napier in the Government of Sind, being in turn succeeded by Mr. (afterwards Sir) Bartle Frere. Mr. Pringle is now in his 94th year, and is believed to be the oldest surviving civilian amongst the servants of the Company.

6. Portrait in oils—

SIR HENRY FLETCHER, BART.

Lent by J. Philip Fletcher, Esq.

Showing him in uniform; and was probably painted at the time when he commanded the Company's Ship *Lord Middlesex*, 1763-66. He was afterwards a Director from 1769 to 1785, and Chairman in 1783, when he received the honour of a Baronetcy.

7. Portrait in oils—

SIR GEORGE ABERCROMBY ROBINSON, BART.

Painted in Calcutta about 1790; unsigned, but supposed to be by Zoffany.

Lent by Sir William Le Fleming Robinson, Bart.

Appointed a cadet in 1779, but retired from the military service of the Company in 1802, when he had reached the grade of captain.

During this period he had held the important position of private secretary to Lord Cornwallis, at the time of the first war with Tipu Sultan. He was a Director of the East India Company from 1808 to 1829, Deputy Chairman in 1819 and 1825, and Chairman in 1820 and 1826; also M.P. for Honiton in 1813. He was created a Baronet in 1825, and died seven years later, at the age of 74.

8. Portrait in oils—

MAJ.-GEN. ROBERT GORDON.

Lent by Mr. and Mrs. Eastwick-Field.

General Gordon was one of the survivors of the "Black Hole of Calcutta."

9. Portrait in oils—

SIR THOMAS SMYTHE.

Lent by the Worshipful Company of Skinners.

The son of "Customer Smythe"—one of the Farmers of the Customs to Queen Elizabeth—Thomas Smythe succeeded to his father's post, and became a noted and prosperous London merchant. He took a leading part in all commercial ventures, and was an active member of the Levant and Muscovy Companies. On the formation of the East India Company he was elected its first governor, and retained the post, with a few intermissions, until July, 1621. He was also a leading member of the Virginia and Summers Islands Companies, and a promoter of Arctic navigation. He was Sheriff of London in 1600, and in 1604, after knighting him in the previous year, King James sent him on an embassy to Russia. He died 4th September, 1625, and was buried in the church of Sutton-at-Hone, in Kent.

An interesting account of his career, written by Mr. J. F. Wadmore, A.R.I.B.A., will be found in the *Archæologia Cantiana*, Vol. 20.

10. Portrait in oils—

SIR WILLIAM HENRY SLEEMAN.

By BEECHEY.

Lent by Mrs. L. Brooke.

Sleeman entered the Bengal Army as a cadet in 1809, and went through the war with Nepal in 1814-16. In 1820 he entered civil employ, and in 1835 was specially selected to direct the operations for the suppression of thagi. He was Resident at Gwalior during the troubles with Sindhia in 1843, and five years later

Lord Dalhousie appointed him Resident at Lucknow. He took a prominent part in the events which led up to the annexation of Oudh, though he did not live to see the troubles of which that measure was, in some degree, the cause. Failing health obliged him to sail for England in February, 1856, and he died while the vessel was off Ceylon. He was the author of two well-known works—"Rambles and Recollections of an Indian Official," and "A Journey through the Kingdom of Oudh, 1849-50." This portrait hung on the walls of the Lucknow Residency during the whole period of the celebrated siege, but escaped uninjured.

11. Portrait in oils—

CAPTAIN BURMAN.

Attributed to GAINSBOROUGH.

Lent by Dr. R. W. Waring.

All that is known of the subject of this painting is that he lived between 1712 and 1789, and fought under Clive.

12. Portrait in oils—

MRS. ELIZABETH KENT.

Lent by Mr. and Mrs. Eastwick-Field.

This lady was one of seven sisters (daughters of Mr. John King, of Puttenham) who were all renowned for their beauty. She took passage for India on Captain Kent's ship, the *Eliza*, in 1796, and that officer fell so desperately in love with her, that they were married on the arrival of the vessel at Madeira. Her youngest sister, Lucy (*see* No. 22), who was her companion in the voyage, afterwards became the wife of Captain Eastwick.

13. Portrait in oils—

THE BEGAM SAMRU.

By a Native Artist.

Lent by Sir William Le Fleming Robinson, Bart.

A painting brought from India by Captain Edward Robinson, son of Sir George Abercromby Robinson.

This remarkable woman married a French adventurer, who had acquired the pargana of Sardhana in tief from Shah Alam II., and upon her husband's death, took command of his forces, in which capacity she greatly distinguished herself at the battle of Gokalgari in 1788. In 1792 she married a French officer in her service; but three years later her troops mutinied, she and her

husband were forced to fly, and the latter put an end to his existence. Some months later she was restored to power, and remained in undisturbed possession of her estates until her death in 1836. Upon the British conquest of the Upper Doab in 1830, the Begam submitted to the new rulers, with whom she cultivated most friendly relations. During her later years she gave away large sums in charity, especially to Roman Catholic institutions, having adopted that faith in the year 1781.

14. Portrait in oils—

LIEUT.-COL. JOHN BAILLIE.

By HOME.

Lent by A. J. Baillie, Esq.

Entered the Company's military service in 1790, but devoting himself to Oriental languages, was appointed, in 1801, a professor at the new college of Fort William. On the outbreak of the Mahratta war, in 1803, he was sent to Bundelkhand as political agent, and in that capacity rendered important services to the government. From 1807 to 1815 he was Resident at Lucknow, and gave his name to the "Guard" which became famous during the Mutiny. He was for many years a Director of the Company, and a Member of Parliament from 1820 to 1832.

15. Portrait in oils—

COL. BRICE AND CHARGER.

Painted in 1826.

Lent by Robert Graeme, Esq.

Interesting as showing the old uniform of the Madras Infantry.

16. Portrait in oils—

EDWARD THORNTON, Esq.

Lent by Lieutenant-Colonel Edward Z. Thornton.

Edward Thornton is well known as the author of the "Gazetteer of India," "History of British India," &c. He entered the Secretary's Department of the India House in 1816, and rose to the rank of Assistant Secretary. In 1847 he was placed at the head of the newly-formed Statistical Department, a post which he held until 1857.

The portrait represents him in his room at the India House.

17. Portrait in oils—

CAPTAIN ROBERT HAY.

Lent by Miss Hay.

Commander of the Company's ship *Astell*, in the fight (3rd July, 1810) off the Comores islands between three Indiamen and a French squadron, consisting of two heavy frigates and a corvette. After a severe engagement, in the course of which Captain Hay was badly wounded, two of the Indiamen struck their colours. The *Astell*, however, succeeded in making its escape to Madras, where the Captain was complimented by the Government upon the gallant defence he had made. He was awarded a pension of £460 per annum by the Company, who also distributed £2,000 among the crew. (*See also Nos. 346 and 347.*)

18. Portrait in oils—

MAJ.-GEN. JOHN G. BONNER.

Lent by the India Store Dépôt.

Inspector of Military Stores, 1832 to 1857; Inspector-General of Stores, 1857 to 1860.

19. Portrait in oils—

SIR JOHN MALCOLM, G.C.B.

By HAYTER.

Lent by General Sir George Malcolm, G.C.B.

This distinguished diplomatist, administrator, and historian was born in Dumfriesshire in 1769, and received a commission in the Company's military service at the early age of 12. After a distinguished career, in the course of which he was twice sent as envoy to Persia, he was appointed Governor of Bombay (1827), and held that post for a period of three years. His principal literary work was the *History of Persia*, published 1815, which is still a standard authority.

20. Portrait in oils—

SIR RICHARD JENKINS, G.C.B.

Lent by Mrs. Shearman-Turner.

Became a "writer" in 1798, and rendered distinguished services in a political capacity at Gwalior and Nagpore during the final struggles with the Mahratta powers. He returned to England in

1828, and joined the directorate in 1833. The Grand Cross of the Bath was conferred on him in 1838; in the same year he became Deputy Chairman, and Chairman in 1839; while in 1830-31, and again in 1837-41, he represented Shrewsbury in Parliament. He died on the 30th December, 1853.

21. Portrait in oils—

MRS. AUGUSTUS BELLASIS.

Lent by Mr. and Mrs. Eastwick-Field.

Another of the beautiful King sisters (*see* No. 12). She became the wife of Captain Bellasis, an officer in the Company's military service in Bombay. In 1801 he was sentenced to fourteen years' transportation for killing a man in a duel, whereupon his wife insisted on accompanying him to Australia. Captain Bellasis afterwards received the King's pardon; and returning to India, rose to the chief command of the Artillery in the Peishwa's dominions.

22. Portrait in oils—

MRS. ROBERT WILLIAM EASTWICK.

By THOMPSON.

Lent by Mr. and Mrs. Eastwick-Field.

This lady, the second wife of Captain R. W. Eastwick (*see* No. 327), was originally a Miss Lucy King (*see* No. 12). Whilst engaged in painting this portrait, the artist proposed to her, and, on being refused, declined to finish the work; but he afterwards completed it from memory, and presented it to the lady, on meeting her some twenty-five years later.

As told in Mr. Herbert Compton's *Adventures of a Master Mariner*, Mrs. Eastwick accompanied her husband on several voyages, and on one occasion, by taking the helm at a critical moment, enabled the ship to make its escape from two Dutch brigs which had attacked it.

23. Oil Painting—

THE ENGAGEMENT BETWEEN THE COMPANY'S
BRIG *RANGER* AND THE MAHRATTA
FLEET, 8TH APRIL, 1783.

By BUTTERWORTH.

Lent by Sir William Le Fleming Robinson, Bart.

The naval battle which forms the subject of this picture is described in Low's *History of the Indian Navy*, Vol. I. p. 157. The Company's vessel, a small brig of twelve guns, was engaged

in convoying some transports down the Malabar coast, when, in spite of the treaty just concluded with the Peishwa, she was attacked by the Mahratta fleet, consisting of two ships, a ketch, and eight galivats. Lieut. Pruen, the commander, defended his vessel with the utmost gallantry, and it was only after a desperate fight, and when almost every man on board had been placed *hors de combat*, that the ship was carried. The Mahratta admiral took his prize into Gheria, where after a short time the prisoners were released and the vessel restored, upon the remonstrances of the Bombay Government. Lieut. Pruen, who had been severely wounded in the fight, was presented with a sword (*see* No. 185) by the Court of Directors in recognition of his gallant conduct.

24. Portrait in oils—

SIR HENRY C. RAWLINSON, G.C.B.

By FRANK HOLL, R.A.

Lent by Sir Henry S. Rawlinson, Bart.

The services of the late Sir Henry Rawlinson, both in a literary and political capacity, are too fresh in the public mind to need description. It may be mentioned, however, in this connection that he was the last survivor of those Directors of the Company who were appointed to the Council of India upon its formation in 1858.

25. CASE OF ORDERS AND MEDALS OF SIR
HENRY C. RAWLINSON, G.C.B.

Lent by Sir Henry S. Rawlinson, Bart.

Comprising the Grand Cross of the Bath, the Persian Order of the Lion and the Sun, medals for the Mutiny and Afghanistan, &c.

26. Portrait in oils—

LORD PIGOT.

By HOGARTH.

Lent by Sir George Pigot, Bart.

Mr. George Pigot was Governor of Madras from 1755 to 1763, and distinguished himself by his defence of Fort St. George against the French under Lally. Having in the meantime been made an Irish peer, he was again despatched to Madras as Governor in 1775. His second administration was disastrous. A violent quarrel with the majority of his Council resulted in his being placed under arrest by their orders, on the 24th August, 1776. Eight months later he was allowed to return to the Madras Garden House for change of air, and died there on the 10th May, 1777.

27. Oil painting—

SHIP *LOWTHER CASTLE*.

By HUGGINS.

Lent by Thomas H. Baker, Esq.

This vessel (built 1811) is said to have been the largest ship in the Company's service at the time, and was commanded by Captain Thomas Baker. The ship is shown in full sail off the coast of Java.

28. Portrait in oils—

LORD CLIVE (?).

Attributed to DANCE.

Lent by E. Walford, Esq.

The subject of this picture is uncertain. Possibly its present exhibition may lead to its identification.

29. Portrait in oils—

MRS. ROBERT GORDON.

Lent by Mr. and Mrs. Eastwick-Field.

Mrs. Gordon was another of the King sisters (*see* No. 12), and the wife of Colonel Robert Gordon, in the Company's service.

30. Portrait in oils—

MRS. GEORGE WADDELL.

Lent by Mr. and Mrs. Eastwick-Field.

Yet another of the Misses King.

31 to 34. Four oil paintings—

THE FIGHT BETWEEN THE *WARREN HASTINGS* AND *LA PIEMONTAISE*.

By WHITCOMBE.

Lent by Walter Farquhar Larkins, Esq.

The East Indiaman *Warren Hastings*, commanded by Thomas Larkins, was on her way homewards when, on the 21st June, 1806, she fell in with a French frigate, mounting 46 guns and manned with 385 men. In spite of the disproportion of force, the contest was severe, and it was only upon the total disablement of

the English vessel, after a fight of four hours and a half, that her flag was hauled down.

This series of pictures shows four different phases of the action, viz. (31), at the beginning of the fight; (32), the second attack; (33), when the ships had fallen on board of each other; (34), at the close of the engagement.

35. Portrait in oils—

GENERAL LORD KEANE, G.C.B., G.C.H.

Lent by Lt.-General The Hon. W. F. Keane, C.B.

A soldier who had distinguished himself in the Peninsular and American wars before he was appointed Commander-in-Chief at Bombay, 1834. During his tenure of office it fell to him to lead the troops detailed for the expedition to Cabul, 1839. His capture of Ghuznee was a memorable incident in this campaign, and procured him a peerage and a G.C.B.

36. Portrait in oils—

J. C. WHITEMAN, Esq.

By GEORGE CHINNERY.

Lent by Sir William Le Fleming Robinson, Bart.

He was a Captain in the mercantile service of the Company from 1828 to 1837. In 1845 he was elected a Director, and held that post until the extinction of the Company in 1858. He died in 1866. (*See also Nos. 242 and 267.*)

37. Oil Painting—

THE INDIAMEN SURAT CASTLE AND
SCALESBY CASTLE HOMEWARD
BOUND OFF DOVER.

By WHITCOMBE.

Lent by Sir William Le Fleming Robinson, Bart.

This picture was formerly in the possession of Messrs. Fairlie, Scott, Innes & Co., and is believed to have been painted for that firm.

Both vessels were built in India, and in the same year (1798).

38. Portrait in oils—

LIEUT.-GENERAL SIR EYRE COOTE, 1780.

Lent by Eyre Coote, Esq.

A replica of the portrait (by an unknown artist) which stands in the Council Room of the India Office.

It is scarcely necessary to say that Sir Eyre Coote commanded the Company's forces in India during 1769-70 and 1777-83, and in that capacity rendered the highest service by his skill and energy. His best known campaigns are those of 1760 against the French under Lally, and the one twenty years later, in which he routed the forces of Haidar Ali of Mysore.

39. BRONZE CANNON.

*Lent by Field-Marshal Lord Roberts of Kandahar, V.C.,
G.C.B., G.C.S.I., G.C.I.E.*

This gun is said to have been captured by the English at the siege of Seringapatam, but evidently had a long anterior history; for it bears the date 1596, and the names of Philip II. of Spain, and Don Juan de Acuña, Captain-General of Artillery; also a Burmese inscription of the middle of last century.

40. Portrait in oils—

SIR HENRY M. LAWRENCE, K.C.B.

Lent by Sir Henry H. Lawrence, Bart.

Sir Henry Lawrence's death during his defence of the Residency of Lucknow has made his career familiar to everyone.

41. Oil Painting—

THE *EARL OF ABERGAVENNY* INDIAMAN
OFF SOUTHSEA.

By T. LUNY, 1800.

Lent by R. Wordsworth Smith, Esq.

The name of this ship, perhaps the finest of the Indiamen of the day, is associated with one of those awful disasters which sadden from time to time the maritime annals of the Company. On her voyage to Bengal, in 1805, she struck on the Shambles off the Bill of Portland, and sank with the loss of 247 lives. The Captain, John Wordsworth—younger brother of the poet—went down with the vessel, “dying, as he had lived, in the very place and point where his duty stationed him.”

For Sale.

42. Oil Painting on wood—

THE COMPANY'S FACTORIES AT CANTON.

Lent by Edward Almack, Esq.

43. Portrait in oils—

SIR JAMSETJEE JEEJEEBHOY, BART.

Lent by Sir James Rivett-Carnac, Bart.

The famous Parsee merchant of Bombay, and first Parsee baronet. He was one of the most charitable of men, and is said to have given away over a quarter of a million sterling.

44. Portrait in oils—

LIEUT.-GEN. SIR GEORGE ARTHUR, BART., K.C.B.

Lent by Lady Elphinstone.

Born 1784; died 1854. After serving in Egypt, the Walcheren Expedition, British Honduras, Van Diemen's Land, and Canada, he was made Governor of Bombay in 1842, a post which he held till 1846.

45. Portrait in oils—

CAPTAIN JOHN RENNIE MANDERSON.

*Painted at Hong Kong by a Chinese Artist.**Lent by Major-General G. R. Manderson, C.B., late R.A.*

Representing him in his uniform as a Captain in the Company's maritime service. (See also No. 54.)

46. Portrait in oils—

SIR BARTLE FRERE, BART., G.C.B., G.C.S.I.

*By the late HENRY PHILLIPS, R.A., 1857.**Lent by the Dowager Lady Orde.*

Sir Bartle Frere joined the Company's service as a Bombay writer in 1834, and after a brilliant career was made, in 1850, Chief Commissioner of Sind. After nine years of valuable and important services in that province, he became a member of the Supreme Council, having in the meantime received the thanks of Parliament and the dignity of K.C.B., for the assistance he had rendered during the Mutiny. In 1862 he was appointed Governor

of Bombay, and held that post till 1867, when he returned to England to take up an appointment on the Council of India. He was sent on a mission to Zanzibar in 1872, and three years later accompanied the Prince of Wales to India. In 1877 he was sent out to the Cape as Governor, but was recalled in 1880. His death took place in 1884.

47. Portrait in oils—

COL. GEORGE FISHER, C.B.

Lent by H. W. A. Walter, Esq.

Born in 1804, Col. Fisher is now one of the oldest of the surviving officers of the Company. He was appointed ensign on the Bombay establishment in 1821, and after a distinguished career retired in August, 1848, having been made a C.B. five years before, for his services in Sind.

48. Oil painting—

THE RESIDENCE OF THE RIGHT HON. WARREN
HASTINGS AT ALIPORE, NEAR CALCUTTA.

Lent by Mrs. Fenwick.

49. Oil painting—

THE STORMING OF SERINGAPATAM.

Lent by His Grace the Duke of Wellington.

The storming of the capital of Mysore in 1799, and the death of Tipu Sahib in one of the gateways, is a familiar piece of history.

50. Oil painting—

A MOUNTED OFFICER OF THE BENGAL
HORSE ARTILLERY.

Lent by Major-General F. W. Stubbs, R.A.

51. Oil painting—

BOMBAY IN 1839.

Lent by Sir James Rivett-Carnac, Bart.

A view from the Malabar Fort.

52. Oil painting—

THE TAJ MAHAL AT AGRA.

By HODGES.

Lent by Mrs. Fenwick.

This picture was formerly in the possession of Warren Hastings, and is supposed to have been painted for him.

53. Portrait in oils—

ROBERT, LORD CLIVE.

By DANCE.

Lent by the Rt. Hon. the Earl of Powis.

An admirable painting of the great commander who first won for England its position in India as a military power, and afterwards by his firm and skilful management did so much to place the civil administration on a proper footing.

54. Oil painting—

THE BRIDGEWATER INDIAMAN DISMASTED
IN A HURRICANE IN THE CHINA SEAS, 1830.

By W. J. HUGGINS.

Lent by Maj.-Gen. G. R. Manderson, C.B., late R.A.

The ship was caught in a fearful hurricane while returning from China in 1830, and it was only through the skilful seamanship of her captain, John Rennie Manderson (*see* No. 45), that she was able to reach Madras Roads, after throwing overboard her guns, cargo and live stock, and cutting away her masts. A print in the present collection (No. 293) shows the vessel entering the roads under jury-masts, while a *katamaran* is taking out to her a fresh anchor.

55. Oil painting—

CHEETAH IN CHARGE OF TWO NATIVES.

Lent by Sir George Pigot, Bart.

This cheetah was sent by Lord Pigot (*see* No. 26) from India as a present to George III

56. Portrait in oils—

LIEUT.-COL. JAMES SKINNER, C.B.

Lent by Mrs. H. R. Fargus.

This celebrated officer, born in 1778, served first under General de Boigne in the army of Sindhia, and then (1803) joined the British forces under Lake. He became the commander of an irregular cavalry corps, and in that capacity rendered such services that he was accorded the rank of Lieut.-Col. in the British army, with the Companionship of the Bath, and a grant of land in the Aligarh district. He died at Hansi on the 4th December, 1841.

57. Portrait in oils—

THE NAWAB OF ARCOT.

Lent by the Rt. Hon. the Earl of Powis.

58. Oil painting—

THE FIRST THOROUGHBRED HORSE TAKEN
TO INDIA.

By CHALON.

Lent by Dr. F. J. Mouat.

This horse was the property of Major (afterwards Sir James) Mouat, of the Bengal Engineers. He was a distinguished officer and an accomplished Oriental scholar, being for some time Professor of Persian at Fort William College. On one occasion, disguised as a native horse-dealer, he penetrated the native camp, and obtained information which was of the greatest service to the British commander. The horse here represented was sold to a high native official for £10,000, a bargain which brought on Major Mouat the serious censure of the Court of Directors.

59. Portrait in oils—

SIR JULAND DANVERS, K.C.S.I.

By E. FELLOWES PRYNNE.

Lent by Miss Danvers.

Late Secretary in the Public Works Department at the India Office, from which post he retired in 1892, after a service extending over a period of fifty years.

60. Portrait in oils—

EYLES IRWIN, Esq.

By ROMNEY.

Lent by C. S. Pringle, Esq.

Mr. Irwin went out to India as a Madras writer in 1766, and filled various important posts until 1794, when he retired. Upon his return to England he devoted himself to literature, and published many works, which are now perhaps but little read. He died in 1817.

61. Portrait in oils—

LIEUT. FRANCIS OUTRAM.

Lent by Sir F. B. Outram, Bart.

Representing him in the uniform of the Bombay Engineers (about 1819). He was the elder brother of Sir James Outram.

62. Portrait in oils—

MAJOR-GENERAL GRAEME.

Lent by Robert Graeme, Esq.

In the full-dress uniform of the 5th Madras Light Cavalry.

63. Portrait in oils—

TIPU SULTAN OF MYSORE.

Lent by His Grace the Duke of Wellington.

A replica of the portrait now at the India Office, which was painted by Mr. Cherry, Lord Cornwallis's Persian Secretary, afterwards assassinated at Benares.

64. Portrait in oils—

THE COMPANY'S FLEET AT ANCHOR IN
WHAMPOA ROADS (CANTON).*Lent by Edward Almack, Esq.*

65. Portrait in oils—

THE BOGUE FORTS AT CANTON.

Lent by Edward Almack, Esq.

66. Oil painting on wood—

THE COMPANY'S FACTORIES AT CANTON.

Lent by Edward Almack, Esq.

67. Oil painting—

MACAO.

Lent by Edward Almack, Esq.

68. CLOCK AND CLOCK CASE.

Lent by the Secretary of State for India in Council.

Formerly in the shipping department of the India House. A quaint old timepiece, which is said to date from the seventeenth century.

69. Oil painting—

SHIP ASTELL.

BY WHITCOMB.

Lent by Miss Hay.

The ship in which Captain Hay fought his celebrated action. (See No. 17).

70. THREE-LEAF SCREEN.

Lent by the Secretary of State for India in Council.

This handsome screen was probably made at Canton to the order of the Company some time last century, and is decorated with their coat of arms.

71. Coloured engraving—

THE BATTLE OF SOBRAON, 10th FEBRUARY, 1846.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

The decisive battle of the First Sikh War, in which Sir Hugh Gough entirely routed the army of the Sikhs, and brought hostilities to a speedy conclusion.

72. Coloured engraving—

THE BATTLE OF GUJERAT.

Lent by Maj.-Gen. H. P. Sykes.

This engagement was fought on the 22nd February, 1849, and resulted in the utter rout of the Sikhs by the British under Lord Gough.

73. Coloured engraving—

PASSAGE OF THE RIVER CHUMBAL BY THE
BRITISH INDIAN ARMY.

Lent by Maj.-Gen. H. P. Sykes.

74. Coloured engraving—

THE 31ST REGIMENT ADVANCING TO THE
CHARGE AT THE BATTLE OF MOODKEE,
18TH DECEMBER, 1845.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

The opening battle of the First Sikh War. The British, although considerably outnumbered, succeeded in driving their opponents from the field.

75. Coloured engraving—

THE BATTLE OF CHILLIANWALLAH.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

This action was fought on the 13th January, 1849, with indecisive results. Both sides lost heavily, and the British did little more than maintain their position in the field.

76. Coloured engraving—

NIGHT BIVOUAC OF THE BRITISH ARMY AT
FEROZESHAH, 21ST DECEMBER, 1845.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Another hard fought engagement. Only after two days' fighting were the Sikhs driven from their entrenchments, and forced to retreat to the Sutlej.

77. Coloured engraving—

CHARGE OF THE 3RD (KING'S OWN) LIGHT
DRAGOONS AT THE BATTLE OF FEROZE-
SHAH, 21ST DECEMBER, 1845.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

78. Coloured engraving—

THE BATTLE OF FEROZESHAH—2ND DAY—
22ND DECEMBER, 1845.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

79. Coloured engraving—

CHARGE OF THE 16TH (QUEEN'S OWN) LANCERS
AT THE BATTLE OF ALIWAL, 28TH JANUARY,
1846.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

80. Coloured engraving—

VIEW OF THE FRIGATES STATIONED IN THE
HOPE, UNDER COMMAND OF THE ELDER
BRETHREN OF THE TRINITY HOUSE.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

In this print part of the 20 vessels contributed to the National
Defence by the East India Company are shown.

81. Print—

SHIP *INGLIS* AND SIX OTHER OF THE
COMPANY'S INDIAMEN LEAVING ST.
HELENA.

Lent by Thomas H. Baker, Esq.

82. Coloured engraving—

THE ISLAND OF BOMBAY AND SALSETTE, 1803.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

83. Coloured engraving—

VIEW OF THE EAST INDIA DOCKS, 1808.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

84. Engraved portrait—

MAJ.-GEN. SIR ALURED CLARKE, K.C.B.

By BROMLEY, from a painting by SIR WILLIAM BEECHEY.

Lent by Sir William Le Fleming Robinson, Bart.

Commander-in-Chief at Madras, 1796-97, and afterwards (1798-1801) Commander-in-Chief of all the forces in the East Indies.

85. Engraved portrait—

WARREN HASTINGS.

By T. GAUGAIN, from a crayon drawing by S. DE KOSTER
of a bust modelled from life by THOMAS BANKS.*Lent by William Foster, Esq.*

86. Platinotype print—

SIR WILLIAM BURROUGHS, BART.

*Lent by Sir George Birdwood, K.C.I.E., C.S.I.*Judge of the Supreme Court of Judicature, Fort William, 1806
to 1816.The original portrait, by Sir Thomas Lawrence, is in the High
Court, Calcutta.

87. Engraved portrait—

HORACE HAYMAN WILSON, M.A., F.R.S.

By WILLIAM WALKER, from a painting by SIR JOHN
WATSON GORDON, R.A.*Lent by the Secretary of State for India in Council.*

Librarian at the India House, 1837-1860.

88. Water-colour drawing—

FACADE OF THE SOUTH SEA HOUSE.

Lent by the Secretary of State for India in Council.

89. Drawing in Indian ink—

THE COMPANY'S FACTORIES AT CANTON.

Lent by Edward Almack, Esq.

90. Engraving—

THE DEATH OF SIR RALPH ABERCROMBY AT
THE BATTLE OF ALEXANDRIA, 1801.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

91. ARM-CHAIR.

Lent by A. Gordon Pollock, Esq.

This piece of furniture originally belonged to the office of the Board of Control (India Board), in Cannon Row.

92. Engraved portrait—

COL. SIR HENRY YULE, K.C.B.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

93. Mezzotint portrait—

CHARLES CARTWRIGHT, Esq.

By T. HODGETTS, from a painting by JOSEPH.

Lent by Sir William Le Fleming Robinson, Bart.

He was for some time Accountant-General to the Company.

94. Platinotype print—

SIR ELIJAH IMPEY.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Chief Justice in Bengal 1774 to 1782. Well known for his connection with the trial of Nandkumar, and other events of the administration of Warren Hastings.

The original portrait, by Zoffany, is in the High Court, Calcutta.

95. Engraved portrait—

SIR ANTHONY SHIRLEY.

By JOSEPH BROWN, from a drawing by G. F. HARDING,
based on a miniature by P. OLIVER.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Sir Anthony, the eldest of the three celebrated Shirley brothers, went out to Persia in 1599, accompanied by his brother Robert, and was received with great distinction by the Shah. In the capacity of Ambassador from the latter he visited several of the European Courts. He is said to have died in Spain in 1630.

96. Engraved portrait—

WARREN HASTINGS.

By JOHN JONES, from an original picture in the possession
of WILLIAM LEAKE, Esq.

Lent by David Nicolson, Esq.

97. Engraved portrait—

SIR THOMAS ROE.

By G. VERTUE, from a painting by M. MIEREVELT.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Roe was in India from 1615 to 1619, as Ambassador from James I. to the Great Mogul, and in that capacity obtained valuable privileges for the Company.

98. Photograph—

THE DEATH OF NAPOLEON AT ST. HELENA,
5TH MAY, 1821.

From an engraving of a painting by STAUBEN.

Lent by Lieut.-General Montgomery Hunter.

A reminder that the last six years of the life of the great Napoleon were passed on an island of which the East India Company were Lords Proprietors. During his captivity the military administration of the settlement was taken out of the hands of the Company, but after his death the royal troops were withdrawn, and the original system of government was reverted to. The final retrocession of St. Helena to the Crown took place in 1836, under an Act passed in 1833.

99. Lithograph portrait—

SIR JAMES COSMO MELVILLE, K.C.B.

Lent by Sir Juland Danvers, K.C.S.I.

A distinguished member of the home establishment of the East India Company. He entered the service in 1808, rose to Auditor (1825), Financial Secretary, and finally Secretary (183^be). In 1854 he was made K.C.B., and four years later he retired, still, however, retaining the post of Government Director of Indian Railway Companies. He died on the 23rd July, 1861.

100. Drawing in Indian ink—

THE COMPANY'S FLEET AT WHAMPOA.

Lent by Edward Almack, Esq.

101. Platinotype print—

JOHN ZEPHANIAH HOLWELL, Esq.

From a painting now in Government House, Calcutta.

Lent by the Secretary of State for India in Council.

Holwell was a Member of Council at the time when Calcutta was attacked by the Nawab of Bengal in 1756, and upon the flight of the Governor took the command of the garrison, and defended the fort with much gallantry and skill. He was at last forced to surrender, and shared in the agony of the "Black Hole," of which he wrote an interesting account. In the present picture he is represented as supervising the erection of a monument which he afterwards set up in Calcutta to the memory of those who died on that occasion.

102. Mezzotint engraving—

LORD WILLIAM CAVENDISH BENTINCK, G.C.B.,

GOVERNOR-GENERAL, 1828-35.

From a painting by T. PHILLIPS, R.A.

Lent by C. A. Roberts, Esq.

103. Water-colour drawing—

A VIEW OF CALCUTTA.

By an unknown artist, and of uncertain date (probably early last century).

Lent by Sir William Le Fleming Robinson, Bart.

Showing St. John's Church and part of Old Government House also East India merchant ships and boats.

104. Engraved portrait—

SIR HERBERT MADDOCK.

By F. C. LEWIS, SENR., from a painting by F. C. LEWIS,
at Murshidabad.

Lent by Charles Maddock, Esq.

Member of the Supreme Council in India from 1842 to 1849, and for some time President of the Council and Deputy-Governor of Bengal.

105. Engraved portrait—

MAJ.-GEN. SIR THOMAS MUNRO, BART., K.C.B.

By SAMUEL COUSINS, from a painting by SIR
MARTIN SHEE.

Lent by Colonel R. C. Graeme.

A distinguished civil servant of the Company, particularly remembered for his work in connection with the revenue settlement of the Madras presidency. His merits were recognized in 1820 by his appointment to the high office of Governor of Madras, a post which he held till his death on the 6th July, 1827.

106. Engraved portrait—

LADY MUNRO.

By THOMAS LUPTON, from a painting by SIR THOMAS
LAWRENCE.

Lent by Colonel R. C. Graeme.

107. Coloured photographs—

(1.) THE BATTLE OF KIRKEE, 1817.

From the painting referred to under No. 225.

(2.) VIEW OF MADRAS.

Lent by W. Griggs, Esq.

One of the series of paintings described under No. 108.

108. Coloured photographs—

VIEWS OF CALCUTTA AND BOMBAY.

Lent by W. Griggs, Esq.

The original pictures are in the India Office, and were painted about 1732 by George Lambert and Samuel Scott, for the decoration of the Court Room at the India House.

109. Photographic facsimiles—

- (1.) DESPATCH FROM FORT ST. DAVID,
DATED 17TH OCTOBER, 1746,

Announcing the capture of Madras by the French. From the original in the India Office Records.

- (2.) WILLIAM OVERLEY'S TRADE CARD.

Shewing the Offices of the first East India Company. From the original in the British Museum.

- (3.) LETTER FROM WARREN HASTINGS TO
THE EARL OF ROCHFORD, 4TH DE-
CEMBER, 1774.

Lent by W. Griggs, Esq.

From the original in the India Office Records.

110. Photographic reproductions—

- (1.) PLAN OF THE LOCALITY OF THE EAST
INDIA HOUSE.

- (2.) TREATY OF ALLAHABAD, 16TH AUGUST,
1765.

The Treaty—now at the India Office—is written in English and Persian, and is signed by Lord Clive, General Carnac, and the Nawab-Vazir of Oudh.

- (3.) CROSBY HOUSE.

Said to have been for some time the head-quarters of the Company.

- (4.) THE OLD EAST INDIA HOUSE, 1648-
1726.

From an engraving of a painting once in the possession of J. B. PULHAM. (*See No. 276.*)

Lent by W. Griggs, Esq.

111. (1.) ARMS OF THE OLD EAST INDIA COMPANY.

From a moulding in the ceiling of the church of St. Matthias, Poplar.

A coloured photograph by WILLIAM GRIGGS.

These are the arms assigned to the Company in 1601, though the supporters, crest and motto are not shown, and the artist has transposed the fleur-de-lys and the lions. They were in all probability placed in their present position at the building of the church, and have luckily survived the various "restorations" it has undergone.

(2) THE CHURCH OF ST. MATTHIAS, POPLAR, formerly POPLAR CHAPEL.

A photograph by WILLIAM GRIGGS.

The history of the building begins in 1642, when the inhabitants of Poplar started a movement for the erection of a chapel in their district. The East India Company, who, fifteen years before, had founded there a "hospital for the relief of such as have been or shall be maimed or decayed in the Company's service," gave a site just behind their almshouses, besides some building materials, and later on a liberal donation of money. The edifice was completed in 1654; it was considerably repaired in 1721, and again in 1776. In 1866 the inmates of the almshouses were pensioned off, and the buildings pulled down; the chapel was transferred to the Ecclesiastical Commissioners, and became the centre of a district parish. The building has since been cased with stone, and its external appearance entirely altered, as will be seen on comparing this photograph with exhibits Nos. 274 and 275. A new chancel has also been built, and some of the monuments—which are very interesting, comprising as they do, several erected to the memory of former servants of the Company—have been moved from their original positions.

112. BUILDINGS ON THE FORMER SITE OF THE EAST INDIA HOUSE IN LEADENHALL STREET.

Photograph by WILLIAM GRIGGS.

The East India House was pulled down in 1861, and the present "East India Chambers" erected on the site. The coat-of-arms of the Company is still to be seen (as shown in the photograph) at the corner of Whittington Avenue, where Messrs. Allen and Parbury, booksellers to the Company, had their premises.

113. Photographs—

- (1.) to (3.) PETITION OF WARREN HASTINGS
FOR A WRITERSHIP, WITH A COPY
OF THE ENTRY OF HIS BAPTISM,
AND A CERTIFICATE OF HIS PROFICIENCY IN ACCOUNTS.

Interesting not only for its association with the great Governor-General, but also as a specimen of the form of application required from candidates for such posts.

- (4.) THE MONUMENT TO WARREN HASTINGS IN WESTMINSTER ABBEY.
(5.) THE TOMB OF WARREN HASTINGS AT DAYLESFORD IN WORCESTERSHIRE.

Lent by W. Griggs, Esq.

These collotypes, as also those included under No. 117, were originally produced by Mr. William Griggs in the *Journal of Indian Art* for July, 1892, to illustrate an article by Sir Charles Lawson, entitled, *Where Warren Hastings Rests*.

114. Photographic reproductions—

- (1.) SKETCH MAP OF BOMBAY ISLAND AND HARBOUR, 1626.

A rough plan from a MS. log at the India Office, drawn at the time of a joint Anglo-Dutch attack on Bombay, then a Portuguese settlement.

- (2.) ARMS OF THE OLD EAST INDIA COMPANY.

From the binding of a MS. book in the India Office records, dated 1677.

- (3.) LICENCE TO THE EAST INDIA MERCHANTS, 22ND MAY, 1609.

Permitting them to sell spices for exportation ungarbled.

Lent by W. Griggs, Esq.

115. Photochromographic reproductions—

(1.) THE EAST INDIA HOUSE, 1726-1796.

From a coloured drawing by T. Malton (March, 1800), in the possession of the India Office.

(2.) THE EAST INDIA HOUSE AS REBUILT IN 1796.

From a coloured drawing by T. Malton (March, 1800), in the possession of the India Office.

Lent by W. Griggs, Esq.

116. Photographs—

(1.) MANTEL-PIECE FORMERLY IN THE MUSEUM AT THE INDIA HOUSE.

(2.) MANTEL - PIECE FROM THE DIRECTORS' COURT ROOM.

(3.) MANTEL-PIECE FROM THE MUSEUM.

(4.) MANTEL-PIECE FROM THE LIBRARY.

Lent by W. Griggs, Esq.

117. Photographic reproductions—

(1.) PORTRAIT OF MRS. HASTINGS.

From a sketch by OZIAS HUMPHRY, R.A.

(2.) PORTRAIT OF WARREN HASTINGS.

From an engraving by T. WATSON of the painting by SIR JOSHUA REYNOLDS, about 1764-1768.

(3.) STATUE OF WARREN HASTINGS AT THE INDIA OFFICE.

Formerly in the General Court Room at the East India House. It was sculptured by John Flaxman, R.A., 1823, to the order of the Court of Directors.

(4.) DAYLESFORD HOUSE AS REBUILT BY WARREN HASTINGS.

Lent by W. Griggs, Esq.

118. Photographic reproductions—

(1.) LICENCE FROM CHARLES I. TO THE
COMPANY, 21ST NOVEMBER, 1631.

Sanctioning the export of foreign gold to the value of £30,000.

(2.) LETTERS PATENT OF 5TH OCTOBER, 1677.

Authorizing the Company to coin money at Bombay.

(3.) RE-GRANT OF ST. HELENA TO THE
COMPANY, 16TH DECEMBER, 1674.

Upon its recapture from the Dutch, who had taken the Island in 1673.

Lent by W. Griggs, Esq.

119. Engraved portrait—

CHARLES GRANT (LORD GLENELG).

Lent by Sir Charles Grant.

President of the Board of Control, 1830-34.

120. Lithograph—

THE MONUMENT TO LORD WILLIAM
CAVENDISH BENTINCK.

Lent by David Nicolson, Esq.

121. Lithograph portrait—

GENERAL SIR MARK CUBBON, K.C.B.

Lent by Colonel Tredway Clarke.

He was for thirty years Chief Commissioner of Mysore.

122. Engraved portrait—

SIR GEORGE POLLOCK, G.C.B.

From a painting by GRANT, formerly at Addiscombe,
and now at the India Office.

Lent by Maj.-General Sir F. Richard Pollock, K.C.S.I.

Celebrated for his march to Kabul in 1842, in the first Afghan war.

123. Engraved portrait—

SIR CHARLES OAKELEY, BART.

By S. W. REYNOLDS, from a painting by T. BARBER, 1816.

Lent by Sir Herbert Oakeley, Bart.

He was Governor of Madras from 1792 to 1794, and was afterwards offered the Governor-Generalship of Bengal, but declined on account of his impaired health.

124. Engraved portrait—

MISS BEATSON.

By R. HOUSTON, from a painting by C. READ.

Lent by Sir Herbert Oakeley, Bart.

The lady who afterwards became the wife of Sir Charles Oakeley.

125. Architectural Drawing—

THE PRINCIPAL ELEVATION OF THE OLD
EAST INDIA HOUSE.*Lent by the Secretary of State for India in Council.*

**CHARTERS, &c., OF THE EAST INDIA
COMPANY,***Lent by the Right Hon. the Secretary of State for India
in Council.*

126. THE CHARTER OF CHARLES II.

Granted to the Company in April, 1661. This is the earliest of the general charters that have survived.

The coat-of-arms of the old Company which appears at the top of one of the sheets is of considerable interest. As will be seen, the document has been shamefully mutilated, the greater part of the ornamental bordering, with the vignette portrait of the King in the top left-hand corner of the first sheet, having been cut away by some unknown pilferer.

127. LETTER OF JAMES I. TO THE SHAH OF PERSIA, 14TH FEBRUARY, 1622.

As already noticed, this interesting document is a result of the researches of Mr. F. C. Danvers among the Dutch records on behalf of the India Office. The letter was the property of the Royal Society of Antiquaries of Holland, who, on finding that it was of interest in this connection, generously placed it at the disposal of the Secretary of State.

128. THE CHARTER OF JAMES I.

Illuminated copy on vellum.

This, the second charter granted to the Company, confirming their privileges for an unlimited term of years, bore date the 31st May, 1609. The original, so far as is known, is not extant, but the copy now shown is probably the very early one which was ordered by the Court to be engrossed in January, 1610.

129. GRANT OF THE ISLAND OF BOMBAY, 27TH MARCH, 1668.

By the treaty of June, 1661, between England and Portugal, the Island of Bombay was ceded to King Charles as part of the dowry of the Infanta, Donna Catharina. Difficulties were, however, raised by the local authorities, and it was not until the 18th February, 1665, that the island was handed over to His Majesty's representative. The English Government soon discovered that the place was of very little use to them, and three years later they transferred it to the East India Company at a quit-rent of £10 per annum. The latter at once sent out instructions to the President of Surat to take possession, and the formal transfer was made on the 23rd September following.

130. GRANT OF ARMS TO THE NEW [ENGLISH] COMPANY, 13TH OCTOBER, 1698.

Upon the amalgamation of the two Companies these arms were adopted as those of the United Company, and were retained unaltered until the dissolution. As Sir George Birdwood has aptly remarked, the change, in its substitution of land-lions for sea-lions, and red for blue as the predominant colour, was prophetic of the approaching development of the Company from a mercantile corporation into a military and political power.

131. THE SUBSCRIPTION BOOKS (TWO) FOR THE LOAN OF TWO MILLIONS, 1698

These have been sufficiently described in the Introduction (p. 11).

132. THE CHARTER OF WILLIAM AND MARY,
7TH OCTOBER, 1693.

(See the Introduction, p. 11).

133. PETITION TO OLIVER CROMWELL, 1657,

from the East India merchants, for the despatch of ships to St. Helena to protect the home-coming ships against Spanish privateers; with an endorsement by the Lord Protector, in a shaky handwriting (it was within ten months of his death), referring the matter to the Commissioners of the Admiralty.

134. THE FIRST LETTER-BOOK OF THE EAST
INDIA COMPANY.

A miscellaneous collection of letters, commissions, patents, and other documents that the Court desired to record "for future memorie," from 1603 to 1619. This was printed in 1893 by Mr. Quaritch, with an introduction furnished by Sir George Birdwood.

135. THE CHARTER OF THE NEW [ENGLISH]
EAST INDIA COMPANY, 5TH SEPT., 1698.

See the Introduction (p. 11).

136. GRANT OF ARMS TO HAILEYBURY
COLLEGE, 1807.

The arms assigned to the newly-established East India College, as will be seen, were based on those of the Company itself.

137. THE FIRST COURT BOOK OF THE EAST
INDIA COMPANY.

This—the most interesting relic in this portion of the collection—is the volume in which were entered the earliest transactions of the Company, commencing with the list of those who subscribed on the 22nd September, 1599, to "the pretended [intended] voyage to the East Indies, the whiche it maie please the Lorde to prosper," and ending with the committee meeting of the 28th June, 1603. It was printed, with an introduction by Sir George Birdwood, by Messrs. Stevens & Sons, at the cost of the late Mr. Henry Stevens, of Vermont, in 1886.

138. INDENTURE TRIPARTITE OF 22ND JULY,
1702,

between Queen Anne and the two East India Companies, for uniting the said Companies. The second part is also among the India Office records; while the third is in the Public Record Office.

To the present part are appended both the Great Seal and the seal of the "English" East India Company, thus showing it to be the copy retained by the "London" Company; the duplicate in the India Office records must therefore be that formerly belonging to the "English" Company; while the remaining part, in the Public Record Office, bearing the seals of both Companies, is that retained in official custody on behalf of the Queen.

139. WARRANT FROM THE LORD PROTECTOR,
7TH AUGUST, 1655,

directing the payment to the Company of the sum of £50,000, in three instalments. This money formed portion of the £85,000 paid as compensation by the Dutch to the Company under the Treaty of Westminster in the previous year. As its distribution was the subject of dispute, the amount had been temporarily placed in the hands of trustees; but Cromwell, being in need of money for the purposes of the State, obtained the loan of £50,000 of it, on condition that he gave the present warrant under the Great Seal for its repayment.

The seal is a notable specimen, in fine preservation, of the Great Seal of the Commonwealth. On the one side is a representation of England and Ireland; on the other the Commons in Parliament assembled, with the legend "In the third year of Freedom by God's Blessing restored."

140. BILL DRAWN BY GENERAL LALLY

on the French East India Company for £100 advanced him at St. Helena; together with letter of advice of the same, 27th June, 1761.

Lally, the commander of the French troops on the Coromandel Coast during the campaigns of 1758-61, had been forced to surrender Pondicheri to the English in January, 1761, and was now on his way home as a prisoner-of-war. As is well known, upon his return to France after his imprisonment in England, he was sent to the Bastille, and beheaded (May, 1766), on a charge of having betrayed the interests of the King and the Company in India.

141. AUTOGRAPH LETTER FROM LORD CLIVE,

Addressed to Mr. Sullivan, the Chairman of the Court of Directors, and dated 27th December, 1761.

142. AUTOGRAPH LETTER FROM LORD WELLESLEY

to the Court of Directors, dated Mongheer, 28th September, 1801.

143. AUTOGRAPH LETTER FROM LORD CORNWALLIS

to the Court of Directors, dated from the camp near Bangalore, 9th September, 1791, and dealing with the arrangements for his return to England, and the choice of his successor.

144. AUTOGRAPH LETTER FROM SIR JOSIA CHILD.

Written from Wanstead, 3rd January, 1693-94.

145. COMMISSION TO COL. CHARLTON HOLL,

Signed by Lord Canning and his Council, 18th May, 1857.

146. COMMISSION TO SENIOR MEDICAL APPRENTICE THOMAS ROBERTS,

from the Governor and Commander-in-Chief, Madras, 6th October, 1857.

147. COMMISSION TO COL. HENRY BOWDLER,

from Sir Henry Fane, G.C.B., Commander-in-Chief in the East Indies, 12th September, 1836.

148. VIEWS IN PORTUGUESE INDIA.

Some quaint woodcuts of Goa, Ormuz, Cananore and Diu.

149. INDIE ORIENTALIS INSULARUMQUE ADJACENTIUM TYPUS.

An interesting old map, undated.

150. A MAP OF THE EAST INDIES.

By SANSON, geographer to the King of France, 1676.
Reproduced by RICHARD BLOME.

The arms of the Old East India Company will be seen at the bottom of the sheet.

151. SWORD OF HONOUR.

Lent by Captain C. D. Campbell.

Presented by the Hon. Court of Directors of the East India Company to C. D. Campbell for distinguished services in the Second Burmese War in the action and taking of Rangoon and Prome.

152. BRASS BLUNDERBUSS.

Lent by Joseph Parker, Esq.

This weapon is shown by the inscription to have been formerly kept in the Bullion Room of the East India House.

153. BLUNDERBUSS.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

154. SASH AND WAIST-PLATE OF BENGAL ENGINEERS.

Lent by F. B. Garnett, Esq., C.B.

Worn by Lieutenant A. W. Garnett at the storming of Mooltan, 1849.

155. SERVICE SWORD AND SHOULDER-BELT.

Lent by F. B. Garnett, Esq., C.B.

Service sword with "Sam Browne" belt used by Captain A. W. Garnett, Executive Engineer at Kohat, in warfare on the North-West frontier.

156 to 158. THREE DAGGERS.

Lent by Maj.-Gen. D. J. F. Newall.

159 & 160. TWO KNIVES IN CASES.

Lent by Maj.-Gen. D. J. F. Newall.

161 and 162. TWO KNIVES.

Lent by Maj.-Gen. D. J. F. Newall.

163. SWORD.

Lent by F. B. Garnett, Esq., C.B.

Worn by Lieutenant A. W. Garnett at the storming of Mooltan, 1849.

164. SWORD.

Lent by Maj.-Gen. D. J. F. Newall.

165. AFREEDEE KNIFE.

From North-West frontier, 1850.

Lent by F. B. Garnett, Esq., C.B.

166. SWORD.

Lent by Maj.-Gen. D. J. F. Newall.

167. AFREEDEE SWORD.

From North-West frontier, 1850.

Lent by F. B. Garnett, Esq., C.B.

168. SWORD OF SIR HENRY M. LAWRENCE,
K.C.B.

Lent by Sir Henry H. Lawrence, Bart.

169. INDIAN SWORD AND DAGGER.

Taken at the battle of Meeanee, 1843.

Lent by Herbert W. A. Walter, Esq.

170. TULWAR.

Lent by Maj.-Gen. F. W. Stubbs, R.A.

Taken from the Nawab of Jajjhar's palace when that place was captured after the Mutiny. The blade appears to have been one of our dragoons' sabres.

171. TWO SILVER STICKS AND TWO SILVER
TIGER-HEADED STAVES.

Lent by G. J. H. Pearson, Esq.

These were carried on occasions of state before John Pearson, Judge-Advocate-General, Bengal, 1824-40.

172 and 173. THE OUTRAM SHIELD AND SWORD.

Presented to LIEUT.-GEN. SIR JAMES OUTRAM, BART.,
G.C.B., by his friends in the Bombay Presidency.

Lent by Sir F. B. Outram, Bart.

174. SWORD.

Presented to LIEUT.-GEN. SIR JAMES OUTRAM, BART.,
G.C.B., by the City of London, 1858.

Lent by Sir F. B. Outram, Bart.

175. CASE OF ORDERS AND JEWELLED PRESENTATION SWORDS.

Presented to the late COL. SIR CLAUDE M. WADE, C.B., by
RANJIT SINGH, SHAH SHUJA, MAHARAJAH HOLKAR, etc.

Lent by Claude F. Wade, Esq.

Colonel Claude M. Wade was the first European to force the celebrated Khyber Pass in 1839, during the First Afghan War, for which exploit he was knighted. He was for many years resident at the Court of Ranjit Singh.

176. AFGHAN MATCHLOCK.

Taken in action.

Lent by F. B. Garnett, Esq., C.B.

177. SWORD.

Lent by A. Gordon Pollock, Esq.

A Damascus blade, mounted to correspond as nearly as possible with the service sword of the Indian Navy. Presented to Commander Gordon, I.N., by Seyyid Said, Inaam of Muscat.

178. SWORD.

Lent by P. Fraser, Esq., M.D.

Sword of honour, presented to the late Captain Andrew Fraser by the merchants of Calcutta, as a mark of their approbation of his conduct whilst commanding a detachment of the Bengal Artillery, serving on board a squadron of ships engaged in protecting the trade of India during the years 1793-1794.

179. SWORD.

Lent by Lieutenant C. R. Low, I.N., F.R.G.S.

Presented to Captain Kinchant, I.N., by the Imaum of Muscat, Sultan Said Seyyid, in 1826, for his services in the suppression of piracy in the Persian Gulf.

It was purchased by the brother-officers of Lieutenant C. R. Low, in 1878, and presented to him in acknowledgment of his labours as historian of the Indian Navy.

180. SWORD.

Lent by General Sir Hugh Gough, V.C., K.C.B.

Taken by Major Hodson from one of the Mogul Princes, when he shot them after the recapture of Delhi; afterwards presented by him to Sir Hugh Gough, then Adjutant of "Hodson's Horse."

181. DAGGER.

Lent by W. S. Playfair, Esq., M.D.

This dagger is said to have been taken from the body of Tipu Sultan after the capture of Seringapatam; and was presented to the present owner by the granddaughter of the officer who had removed it.

182. SWORD.

Lent by Maj.-Gen. D. J. F. Newall.

Presented to Major J. A. S. Falconer, by General Sir J. Malcolm, for his conduct at the battle of Kirkee.

183. SWORD OF CAPTAIN W. J. EASTWICK.

Lent by Mr. and Mrs. Eastwick-Field.

See No. 327.

184. BATTLE-AXE.

Lent by Lady Frere, C.I.

Formerly carried before the Peshwa of Poona on all state occasions.

185. SWORD.

Lent by J. A. Pruen, Esq., M.A., F.R.G.S.

Presented to Captain Ashmead Pruen by the Court of Directors for his defence of the *Ranger*, against the Mahratta fleet, April 8th, 1783. (*See No. 23.*)

186 and 187. TWO "BROWN BESS" GUNS.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

188 to 190. OFFICER'S RIFLE AND TWO SWORDS.

Lent by B. J. Rose, Esq.

191. CASE OF ORDERS OF SIR JOHN MALCOLM.

Comprising Collar and Two Stars of Lion and Sun, and Two Stars of the Bath.

Lent by General Sir George Malcolm, G.C.B.

192. COLOURS OF THE ROYAL EAST INDIA VOLUNTEERS.

Lent by the Secretary of State for India in Council.

Already described in the Introduction (p. 15).

193. (1.) CONSECRATION OF THE COLOURS OF THE THIRD REGIMENT OF ROYAL EAST INDIA VOLUNTEERS, 29TH JUNE, 1799.

From a water-colour drawing by HENRY MATTHEWS, in the possession of the India Office.

(2.) PRESENTATION OF COLOURS TO THE SECOND REGIMENT OF ROYAL EAST INDIA VOLUNTEERS, 27TH JULY, 1797.

From a water-colour drawing by HENRY MATTHEWS, in the possession of the India Office.

Lent by W. Griggs, Esq.

194. WOOD SIDE DRUM.

195. SMALL BOX FOR SET OF WEIGHTS AND SCALES.

196 to 198. THREE INSTRUMENT CASES.

199. A STRAIGHT EDGE.

200. BRASS FIFE CASE, WITH FIFE.

201. KENT BUGLE.

202. BRASS FIFE CASE, WITH FIFE.

All these (from No. 194) are marked with the Company's arms or bale mark.

Lent by the Secretary of State for India in Council.

203. CONSTABLE'S STAFF.

Lent by Joseph Parker, Esq.

From the East India House, marked with City arms and the bale mark of the Company.

204. THREE BOXES OF STANDARD WEIGHTS.

Lent by the Secretary of State for India in Council.

205. FULL DRESS UNIFORM OF THE BENGAL
HORSE ARTILLERY.

Helmet, shabracque (dress), sword belt and sabretasche (dress), pouch and belt (dress), and girdle.

Lent by Maj.-Gen. F. W. Stubbs, R.A.

206. UNIFORM OF THE MADRA HORSE
ARTILLERY.

Jacket and helmet only.

Lent by W. W. White, Esq.

207. UNIFORM OF THE BOMBAY HORSE
ARTILLERY.

Officer's dress jacket, waistcoat, and helmet.

Lent by W. W. White, Esq.

208 to 211. BASS DRUM, TWO SIDE DRUMS,
TWO CAVALRY KETTLEDRUMS, AND
MILITARY TAMBOURINE.

Lent by Messrs. Henry Potter & Co.

Formerly the property of the Company, and marked with their arms.

212. Lithograph—

DR. JOHN WYLIE, C.B.

From a painting by SAMUEL LANE.

Lent by Lieut.-Gen. George Pearse, C.B., R.H.A.

Dr. Wylie joined the Madras Medical Service in 1812, and rose to be President of the Madras Medical Board. He was the first medical officer of the Indian army to be made a Companion of the Bath, a distinction won by his gallant behaviour at the battle of Corygaum, 1st January, 1818.

For Sale (£5).

213. Two water-colour sketches—

FORT OF KOHAT.

By Captain A. W. GARNETT, Executive Engineer.

Lent by F. B. Garnett, Esq., C.B.

214. Two original sketches—

SIEGE OF MULTAN, 1849.

Drawn in pen and ink by Lieut. A. W. GARNETT, Bengal Engineers.

Lent by F. B. Garnett, Esq., C.B.

215. MAP SHOWING THE EAST INDIA COMPANY'S WAREHOUSES IN VARIOUS PARTS OF LONDON, 1801.

Lent by the Secretary of State for India in Council.

216. Engraved portrait—

SIR THOMAS LAWRENCE SECCOMBE, G.C.I.E.,
K.C.S.I., C.B.*Lent by Sir George Birdwood, K.C.I.E., C.S.I.*

This distinguished servant of the Company (who still survives), entered the India House in January, 1829. On the transfer of the government of India to the Crown he was appointed Assistant Financial Secretary, and shortly afterwards became Secretary in the same department. In July, 1872, he was made Assistant Under Secretary of State, a post which he held until 1881. He finally retired from the service in 1892, when he received the high honour of G.C.I.E.

217. Print—

THE MARQUESS WELLESLEY, K.G.

From an unidentified portrait.

Lent by the Secretary of State for India in Council.

218. Engraving—

WARREN HASTINGS.

By C. J. TOMKINS, from the portrait by A. W. DEVIS, formerly at Government House, Calcutta, and now in the National Portrait Gallery.

Lent by the Secretary of State for India in Council.

219. Portrait in oils—

LIEUT. CHARLES SWANSTON.

In the uniform of the Poona Irregular Horse, which he commanded in 1817.

Lent by Maj.-Gen. W. O. Swanston.

220. Coloured engraving—

THE INDIAMEN SIR DAVID SCOTT, AND
GEORGE IV. ENTERING THE STRAITS OF
SUNDA, FEBRUARY, 1830.

By E. DUNCAN, from a painting by HUGGINS.

*Lent by Mrs. Mary Home.*221. ADDRESS TO SIR NATHANIEL DANCE AND
HIS BROTHER-OFFICERS.*Lent by Richard Came, Esq.*

An address of congratulation from the Society of East India Commanders on the memorable action off Pulo D'Aor in February, 1804, when a fleet of sixteen Indiamen put to flight a squadron of French men-of-war under Rear-Admiral Linois. Details of the battle are given in the address, at the head of which is engraved Butterworth's painting of the incident.

222. Coloured engraving—

OLD EAST INDIA HOUSE.

Lent by R. C. Netting, Esq.

It is said that only two copies of this engraving are now in existence.

223. Engravings—

(1.) OFFICER OF 35TH BENGAL LIGHT INFANTRY, 1846.

(2.) SOLDIERS OF 65TH BENGAL INFANTRY, 1846.

Lent by W. H. Macdonald, Esq.

From Ackermann's "Costumes of the Indian Army."

224. Photographs in frame—

(1.) MRS. ROBERT GORDON (*see* No. 29).

(2.) MAJ.-GEN. ROBERT GORDON (*see* No. 8).

(3.) MRS. ROBERT WILLIAM EASTWICK (*see* No. 22).

(4.) MRS. GEORGE WADDELL (*see* No. 30).

(5.) MRS. AUGUSTUS BELLASIS (*see* No. 21).

(6.) MRS. KENT (*see* No. 12).

(7.) EDWARD BACKHOUSE EASTWICK, ESQ.,
C.B., F.R.S. (*see* No. 17).

Lent by Mr. and Mrs. Eastwick-Field.

225. Engraving—

BATTLE OF KIRKEE, 1817.

By F. C. LEWIS, after a painting by J. M. WRIGHT.

Lent by Maj.-Gen. H. P. Sykes.

The original is now in the India Office. (*See* also No. 107).

226. Drawing—

TYMPANUM OF THE PEDIMENT OF THE PRINCIPAL ELEVATION OF THE EAST INDIA HOUSE.

Lent by the Secretary of State for India in Council.

227. Engraved portrait—

THE RIGHT HON. MOUNTSTUART
ELPHINSTONE.

By C. E. WAGSTAFF, from a painting by PICKERSGILL.

Lent by Robert Keith Pringle, Esq.

228. Coloured engraving—

BATTLE OF SITABALDI, 1817.

Lent by Mrs. Shearman-Turner.

See No. 233.

229. Water-colour drawing—

THE INDIAMEN WATERLOO and SCALEBY
CASTLE AT WHAMPOA.

Lent by Maj.-Gen. D. J. F. Newall.

230. Engraved portrait—

SIR CHARLES NAPIER, G.C.B.

An unsigned engraving.

Lent by the Secretary of State for India in Council.

231. Engraving—

THE BURNING OF THE INDIAMAN KENT
IN THE BAY OF BISCAY.

Lent by Robert Keith Pringle, Esq.

232. Engraving—

THE CAMBRILL RECEIVING THE LAST LOAD
FROM THE KENT ON FIRE.

Lent by Robert Keith Pringle, Esq.

233. Water-colour drawing—

BATTLE OF SITABALDI.

Lent by Mrs. Shearman-Turner.

Apparently the original of No. 228.

234. Photograph—

SIR JAMES OUTRAM, BART., G.C.B.

Lent by Sir F. B. Outram, Bart.

From an oil painting representing him in his uniform as Captain in the Bhil Corps.

235. Photograph—

THOMAS PAPILLON.

Lent by Major A. F. W. Papillon.

From an original painting in the possession of the family.

The name of Thomas Papillon (1623-1702), a prominent figure in the home proceedings of the Company in the seventeenth century, is familiar to readers of Macaulay. An interesting account of his career, from family papers, was published by the present exhibitor (a lineal descendant) in 1887.

236. Portrait—

COL. KENNETH FRANCIS MACKENZIE, 1823.

Lent by Maj.-Gen. H. F. Waddington.

Painted on ivory by a native in 1823.

237. Sketch—

WARREN HASTINGS.

Attributed to the BARON VON IMHOFF.

*Lent by Field-Marshal Lord Roberts of Kandahar, V.C.,
G.C.B., G.C.S.I., G.C.I.E.*

238. Engraved portrait—

THE MARQUESS CORNWALLIS, K.G.

From a painting by SMART.

Lent by Sir Wm. Le Fleming Robinson, Bart.

See No. 434.

239. Coloured photograph—

LESTOCK R. REID, Esq.

Lent by Mrs. Lestock Reid.

240. Photo-etching—

THE MARQUESS CORNWALLIS, K.G.

Lent by W. Foster, Esq.

From the portrait in the possession of the Asiatic Society of Bengal. *See* No. 434.

241. Engraving with facsimile of autograph—

SIR THOMAS SMYTHE.

From a rare print by SIMON PASSE, 1616.

Lent by W. Foster, Esq.

See No. 9.

242. Portrait in water-colours—

J. C. WHITEMAN, Esq.

Lent by Sir William Le Fleming Robinson, Bart.

See No. 36.

243. Engraving—

SIR CHARLES WILKINS, LL.D., F.R.S.

By J. SARTAIN, from a painting by J. G. MIDDLETON.

Lent by the Secretary of State for India in Council.

Librarian at the India House, 1803-36.

244. Etching—

JOHN STUART MILL.

After the portrait by WATTS.

Lent by Lieut.-Col. Ed. Z. Thornton.

245. (1.) Engraving—

WARREN HASTINGS.

From a painting by ZOFFANY.

Lent by W. Foster, Esq.

(2.) Engraving—

WARREN HASTINGS.

By G. T. STUBBS, from a painting by GEO. STUBBS.

Lent by W. Foster, Esq.

246. Lithographed portrait—

BRIGADIER-GENERAL JOHN NICHOLSON, C.B.

Lent by Lieut.-Gen. George Pearse, C.B., R.H.A.

For sale (£5).

247. Engraved portrait—

WARREN HASTINGS.

By JOHN JONES, from a painting by J. T. SETON.

Lent by David Nicolson, Esq.

248. Coloured drawing—

CAPT. A. W. GARNETT, BENGAL ENGINEERS.

By CARPENTER.

Lent by F. B. Garnett, Esq., C.B.

249. (1.) Engraving—

JOHN HOOLE.

By ANKER SMITH, prefixed to Hoole's translation of Tasso, 1792.

Lent by W. Foster, Esq.

John Hoole, born in 1727, entered the Accountant's Department of the India House, and rose gradually to the post of Principal Auditor. He was a close friend of Dr. Johnson, who warmly praised his translations of Tasso and Ariosto. The opinion of

Charles Lamb was not so favourable:—"I endeavoured—I wished to gain some idea of Tasso from this Mr. Hoole, the great boast and ornament of the India House, but soon desisted. I found him more vapid than smallest small beer 'sun-vinegared.'"

(2.) Etching—

CHARLES LAMB.

From a sketch by his friend and fellow-clerk at the India House, J. B. PULHAM.

Lent by W. Foster, Esq.

(3.) Engraving—

JAMES COBB.

By CHAPMAN, after a painting by DRUMMOND.

Lent by W. Foster, Esq.

James Cobb, a dramatist whose plays and operas, though now forgotten, had considerable vogue in their day, entered the Home Service of the Company in 1771, at the age of 15, and rose to the position of Secretary. He died in 1818.

250. Lithograph—

THE MARQUESS OF DALHOUSIE.

By H. ROBINSON, from a drawing by G. RICHMOND.

Lent by the Secretary of State for India in Council.

251. Coloured drawing—

LIEUT. AND ADJUTANT W. J. MANDERSON.

Lent by Maj.-Gen. G. R. Manderson, C.B., late R.A.

In the full dress uniform of the Bengal Light Cavalry forty years ago.

252. Photo—

GENERAL SIR ROBERT VIVIAN, G.C.B.

Lent by Sir Juland Danvers, K.C.S.I.

253. Engraved Portrait—

SIR ROBERT CHAMBERS.

Lent by Maj.-Gen. Macdonald.

By DAWE, from a painting by HOME.

Puisne Judge in Bengal, 1774 to 1791; and Chief Justice 1791 to 1797.

254. Engraved portrait—

JOHN HYDE.

By W. SHARP, from a painting by HOME.

Lent by Maj.-Gen. Macdonald.

Puisne Judge of the High Court in Bengal.

255. Engraved portrait—

JOHN MORICE.

Lent by Mrs. Hartshorne.

256. Mezzotint portrait—

MAJOR-GENERAL STRINGER LAWRENCE.

By R. PURCELL, from the painting by Sir JOSHUA REYNOLDS, now in the Council Room of the India Office.

*Lent by Field-Marshal Lord Roberts of Kandahar,
V.C., C.G.B., G.C.S.I., G.C.I.E.*

This distinguished officer was in command of the Company's troops on the Coromandel coast from 1748 to 1759, and directed the operations during the eventful struggle with the French at that period. He resumed his appointment in 1760, and remained in command till 1766, when he finally relinquished the service. He died in 1775, and the Company erected a monument to his memory in Westminster Abbey, besides placing a statue of him in their General Court Room.

257. Portrait—

JOHN CHARLES MASON.

Lent by C. A. J. Mason, Esq.

Entered the East India House in April, 18 and became Secretary of the Marine Department. He retired 17, 1867, and died on the 21st December, 1881. in

258. Engraved portrait—

SIR HENRY FLETCHER, BART.

By JOHN YOUNG, after a painting by KEENAN.

Lent by Sir Henry Fletcher, Bart.

259. Autotype engraving—

COLONEL SYKES.

Lent by Maj.-Gen. H. P. Sykes.

260. Photograph—

JAMES FARISH.

Lent by Miss E. Aitchison.

Appointed to the Bombay establishment in 1805, and rose to be Member of Council (1836), and acting Governor (1838-39).

261. Engraving—

CHANTREY'S MONUMENTS TO SIR JOHN
MALCOLM IN WESTMINSTER ABBEY AND
BOMBAY TOWN HALL.

Lent by Gen. Sir George Malcolm, G.C.B.

262. Engraved portrait—

GEORGE, LORD HARRIS, G.C.B., COMMANDER-IN-
CHIEF AT MADRAS, 1797 to 1801.

By S. W. REYNOLDS, from a painting by A. W. DEVIS.

Lent by Sir William Le Fleming Robinson, Bart.

263. Autotypes—

(1.) THOMAS PITT.

From a painting by KNELLER preserved at Chevening.

Lent by W. Foster, Esq.

Thomas Pitt, though chiefly now remembered for his purchase and sale of the famous Pitt diamond, and for the fact that he became the grandfather and great-grandfather of two of England's greatest statesmen, had an adventurous and interesting career,

which was recently elucidated by Sir Henry Yule, in his *Diary of W. Hedges* (Hakluyt Society). Beginning as an enterprising and successful "interloper," he later on made his peace with the Company, who in 1697 appointed him President of Fort St. George. This post he held for a period of eleven years, when he returned to England, purchased several estates, and settled down as a country gentleman. He died in 1726.

(2.) SIR JOSIA CHILD.

Facsimile of an engraving by M. VANDERGUCHT, from a painting by T. RILEY.

Lent by W. Foster, Esq.

As already mentioned (Introduction, p. 6), Child was the guiding spirit in the administration of the Company during the second half of the seventeenth century. He is said to have accumulated a fortune of £200,000, and purchased an estate at Wanstead, in Essex, which he laid out at vast expense. His son, Sir Richard Child (afterwards created Earl Tylney), rebuilt the house in palatial style; but upon his death in 1784, it passed first to the Longs and then to the Wellesleys, and was finally pulled down about the beginning of the present century. The grounds were acquired a few years ago by the Corporation of London for the purposes of a public park.

264. Lithograph—

SIR ROBERT GRANT.

Lent by Sir Charles Grant.

265. Engraved portrait—

THE RIGHT HON. MOUNTSTUART ELPHINSTONE.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

See also No. 227.

266. Pastel portrait—

THE RIGHT HON. WARREN HASTINGS.

By Sir THOMAS LAWRENCE.

Lent by Mrs. Fenwick.

267. Portrait in oils—

JOHN C. WHITEMAN, Esq.

By GEORGE CHINNERY.

*Lent by Sir William Le Fleming Robinson, Bart.**See No. 36.*

268. Mezzotint portrait—

MAJOR-GENERAL STRINGER LAWRENCE.

Engraved by R. HOUSTON, from a painting by Sir JOSHUA REYNOLDS, now in the Council Room at the India Office.

*Lent by George W. Forrest, Esq.*269. AUTOGRAPHS OF JOB CHARNOCK AND
OTHER FACTORS AT HUGLI, 1686.

Facsimile of a letter addressed to the factors at Balasore, 7th July, 1686. From *Hedges' Diary*, vol. ii. (Hakluyt Society).

Job Charnock, agent at Hugli from 1686 till his death in 1693, is chiefly remembered for his transfer of the Company's headquarters in Bengal to Sutanati, the site of the present city of Calcutta.

270. Photograph—

GIOVANNI BATTISTA FALCIERI.

Lent by B. J. Rose, Esq.

A well-known figure at the India Office some five-and-twenty years ago. The "Tita" of *Childe Harold*, he had been servant to Lord Byron during the last six years of his life, and was with him when he died at Missolonghi, in 1824. Falcieri next became valet to Mr. Isaac D'Israeli, upon whose death Sir James Hobhouse gave him a post as messenger at the India Board. On the abolition of that office, he passed into the service of the Secretary of State for India in Council, in whose employment he died on the 23rd December, 1874, at the age of seventy-six.

271. Water-colour—

SANDY BAY VALLEY, ST. HELENA.

By WM. PIERIE, Captain-Commander of Artillery and
Engineers, 1778.*Lent by B. J. Rose, Esq.*From Stoney Point, above the Four-gun Battery, Island of St.
Helena.

272. Photograph—

THE COMPANY'S ALMSHOUSES AT POPLAR,
ABOUT 1862.*Lent by Thos. Johnson, Esq.**See No. 111.*

273. Photograph—

OLD POPLAR CHAPEL (INTERIOR).

Lent by Thos. Johnson, Esq.

274. Photograph—

OLD POPLAR CHAPEL (EXTERIOR).

Lent by Edwin Graves, Esq.

275. Pencil drawing—

OLD POPLAR CHAPEL (EXTERIOR).

Lent by Thos. Johnson, Esq.

276. Drawing—

THE ORIGINAL EAST INDIA HOUSE.

From an old Dutch print.

Lent by Sir William Le Fleming Robinson, Bart.

277. Portrait—

HENRY GIRARD.

*Lent by C. A. J. Mason, Esq.*Head door-keeper at the East India House, in hat and gown.
(*See the Introduction, p. 15.*)

278. Coloured drawing—

THE EAST INDIA HOUSE.

Lent by the Secretary of State for India in Council.

279. Photograph—

WILLIAM T. THORNTON, ESQ., C.B.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Mr. Thornton entered the home service of the Company in 1836, and rose to be Secretary in the Public Works Department, a post which he held till his death on the 17th June, 1880.

280. Coloured print—

THE EAST INDIA HOUSE: THE SALE ROOM.

By ROWLANDSON and PUGIN.

Lent by W. Foster, Esq.

The Sale Room, afterwards known as the General Court Room, is shown during the progress of one of the Company's periodical auctions. The benches are filled with competing buyers, whilst inside the barrier the clerks conduct the sale and register the results. Overhead are the statues voted at different periods by the Company to the memory of their distinguished servants; these are (in order from the spectator's left) Cornwallis, Clive, Pocock, Stringer, Lawrence, and Eyre Coote. Under the centre three are niches in which were afterwards placed statues of Wellesley, Wellington and Warren Hastings. All these monuments are now in the India Office.

281. Print—

THE INDIA MILITARY STORE DEPÔT.

Lent by the Secretary of State for India in Council.

282. Engraving—

EAST INDIA HOUSE, 1726-96.

A reproduction, by W. GRIGGS, of an engraving in the British Museum.

Lent by W. Foster, Esq.

283. Engraving—

EAST INDIA HOUSE, AFTER 1796.

A reproduction by W. GRIGGS, of an engraving by
WATTS.

Lent by W. Foster, Esq.

284. Engraving—

EAST INDIA HOUSE, ABOUT 1829.

By W. TOMBLESON, from a drawing by T. H. SHEPHERD.

Lent by W. Foster, Esq.

285. Water-colour drawing—

THE IDGAH AT MULTAN.

Lent by Maj.-Gen. Sir F. Richard Pollock, K.C.S.I.

Showing the spot where Mr. Vans Agnew and Lieut. Anderson were murdered, at the outbreak of the rebellion in April, 1848.

286. Lithograph—

THE GRANT MEDICAL COLLEGE, BOMBAY.

By G. R. SARGENT, from a drawing by himself.

Lent by Stephen Austin, Esq.

287. Photograph—

BUST OF MR. EASTWICK, MISSAL, TURBAN,
AIGRETTE, AND DIAMOND NECKLACE.

Lent by Mr. and Mrs. Eastwick-Field.

288. THREE NATIVE PORTRAITS OF RANJIT
SINGH, CHIEF OF THE SIKHS.

Lent by Claude F. Wade, Esq.

289. Engraving—

THE JUDGMENT OF BRITANNIA.

By BARTOLOZZI, after a painting by RICHTER.

Lent by David Nicolson, Esq.

"Commerce, attended by Plenty, calling upon Britannia, who is supported by Justice and Liberty, to do honour to Warren Hastings, the preserver of her Empire in the East."

290. Coloured print—

BOMBAY.

By I. VAN RYNE, published in 1794.

Lent by the Secretary of State for India in Council.

291 and 292. Two coloured engravings—

THE DELIVERY OF TIPU SULTAN'S SONS TO
LORD CORNWALLIS AS HOSTAGES;

and

DEPARTURE OF TIPU SULTAN'S SONS AS
HOSTAGES TO LORD CORNWALLIS.

After the well-known paintings by MATHER BROWN.

Lent by Miss Campbell.

293. Coloured print—

THE H.E.I. CO.'S SHIP *BRIDGEWATER*
ENTERING MADRAS ROADS.

From a picture by W. J. HUGGINS.

Lent by Maj.-Gen. G. R. Manderson, C.B., late R.A.

Described under No. 54.

294. Four photographs—

GROUPS OF STUDENTS AT ADDISCOMBE.

Lent by Col. W. H. Burton.

Addiscombe was the Company's military seminary, established in 1809. The history of the college, and of "its heroes and men of note" will be found in the work by Colonel H. M. Vibart, R.E.,

recently published by Messrs. Constable and Co., a copy of which, by the kindness of the author, is placed for reference on a desk near these photographs. Above the book is a key-list of the persons included in Colonel Burton's photographs.

295. Four photographs—

GROUPS OF STUDENTS AT ADDISCOMBE.

Lent by Col. W. H. Burton.

296. Four photographs—

GROUPS OF PROFESSORS, &c., AT ADDISCOMBE.

Lent by Col. W. H. Burton.

297. Water-colour sketch—

GOVERNMENT HOUSE, SIND.

Painted in 1849 by General LESTER, Private Secretary to Mr. Mountstuart Elphinstone.

Lent by Robert Keith Pringle, Esq.

298. Water-colour drawing—

ADDISCOMBE COLLEGE.

Lent by Col. H. M. Vibart, R.E.

299. Photograph—

ADDISCOMBE COLLEGE.

Lent by J. Lambert Dalley, Esq.

300. Drawing in Indian ink—

HOG LANE, CANTON.

Lent by Edward Almack, Esq.

301. Oil painting—

THE COMPANY'S STEAMER NEMESIS.

Lent by W. Stewart Young, Esq.

Showing the attack upon the Bogue Forts, Canton River, on the 8th January, 1841, at the moment of the "Nemesis" opening fire upon the large fort of Anunghoy.

302. Oil painting—

THE EUROPEAN FACTORIES AT CANTON.

Lent by W. Stewart Young, Esq.

303. Caricature—

“THE BOARD OF CONTROUL, OR THE BLESSINGS OF A SCOTCH DICTATOR” (1787).

Lent by F. B. Garnett, Esq., C.B.

304. Water-colour drawing—

A MOUNTED OFFICER OF THE BENGAL FIELD ARTILLERY.

Lent by Maj.-Gen. F. W. Stubbs, R.A.

305. Engraving—

HAILEYBURY COLLEGE.

The College Façade, with portrait group.

Lent by Stephen Austin, Esq.

The establishment of an “East India College,” for the preliminary training of the young men nominated for posts in the Civil Service of India, was resolved upon in 1804. For a short time Hertford Castle was used for this purpose; but in 1809 the college was moved to Haileybury, near Amwell (in Hertfordshire), where the Company purchased an estate, and erected a building from designs by Mr. W. Wilkins (the architect of the National Gallery), at a cost of between £50,000 and £60,000. The College prospered for a little over fifty years, and numbered amongst its students many of the most celebrated members of the Indian Civil Service. In consequence of the changes made in 1853, when the service was thrown open to public competition, the retention of such an institution became unnecessary, and the college was accordingly closed at the end of 1857.

By the kindness of the publishers, Messrs. Constable & Co., a copy of the “Memorials of Haileybury College” has been placed for reference on a desk near the stand.

306. Photographs--

HAILEYBURY COLLEGE AND NEIGHBOURHOOD.

Taken by Sir M. MONIER-WILLIAMS, K.C.I.E.

Lent by Sir M. Monier-Williams, K.C.I.E.

- (1.) Professor Heaviside's house, with portrait group ;
and Professor Buckley's House.
- (2.) The College, with some of the servants.
- (3.) Professor W. E. Buckley, Dean of the College,
and Mr. and Mrs. Goldney.
- (4.) The façade, with Principal's Field and Pond.
- (5.) Cottage of Mr. Coleman, College Purveyor.
- (6.) The Principal's House.
- (7.) Houses of Col. Ouseley and Professor Empson,
from the Avenue.
- (8.) The "Townsend Arms," Public-house between
Haileybury and Hertford.
- (9.) The façade, with Principal's Pond frozen over.
- (10.) The Rye House Inn.
- (11.) Broxbourne Church, from the Railroad.
- (12.) Cowper Testimonial, on road between Haileybury
and Hertford.
- (13.) The College, with portrait group.
- (14.) Amwell Church.
- (15.) The College, with portrait group.
- (16.) Amwell Church.
- (17.) Entrance to the College.
- (18.) Cricket Pavilion, with field and Fives Court,
with a View of Professor Monier-Williams'
House.
- (19.) Professor Empson's House.
- (20.) Portrait group of Students, the last term before
the abolition of the College.
- (21.) The Strathmos Club ; portrait group of Members.
- (22.) The Terrace, from the Principal's field.

307. Engravings—

(1.) EAST INDIA COLLEGE ARMS.

(2.) HAILEYBURY COLLEGE.

A Lithograph by T. PICKEN, 1846

(3.) HERTFORD CASTLE, 1806.

An aquatint engraving, by W. MEDLAND.

Lent by Stephen Austin, Esq.

308. Engraving—

HERTFORD CASTLE, FROM THE NORTH-EAST.

Lent by Stephen Austin, Esq.

309. Two Photographs—

HAILEYBURY STUDENTS.

By Sir M. MONIER-WILLIAMS, K.C.I.E.

(1.) Preparations for a Ball given by the Students.

(2.) The College Eleven.

Lent by Sir M. Monier-Williams, K.C.I.E.

310. Aquatint engraving—

HAILEYBURY COLLEGE.

By W. MEDLAND.

Lent by Stephen Austin, Esq.

311. Photographs—

HAILEYBURY COLLEGE.

The College Purveyor, his Servant, and the Cook.

By Sir M. MONIER-WILLIAMS, K.C.I.E.

Lent by Sir M. Monier-Williams, K.C.I.E.

312. Three photogravures—

HAILEYBURY COLLEGE.

- (1.) Cleophas, the College Butler.
- (2.) Coleman, the College Purveyor.
- (3.) Jones, the College Steward.

From photographs taken by Sir M. MONIER-
WILLIAMS, K.C.I.E.

Lent by Sir M. Monier-Williams, K.C.I.E.

313. Three photographs—

HAILEYBURY COLLEGE.

- (1.) B. Jones, Steward.
- (2.) George Dorset, Porter.
- (3.) B. Jones and his sons.

Lent by Septimus Allen, Esq.

314. Photographs, &c.—

HAILEYBURY COLLEGE.

- (1.) The College.
- (2.) Interior of the Chapel.
- (3.) The Rev. H. Melvill, Principal.
- (4.) Colonel Ouseley, Professor of Persian.
- (5.) The Rev. J. W. L. Heaviside, Registrar.
- (6.) The Rev. R. Jones, Professor of Political Economy.
- (7.) Mr. Coleman, Purveyor.
- (8.) Mr. Muir, Bootmaker.
- (9.) Mr. Sherrell, Barber.
- (10.) Mr. Mansfield (East India College Arms).

Lent by Septimus Allen, Esq.

315. Photograph—

THE "EAST INDIA COLLEGE ARMS."

Lent by Stephen Austin, Esq.

A place of refreshment not unknown to the Students.

316. (1.) THE REV. T. R. MALTHUS, M.A., F.R.S.

Heliogravure from an engraving by J. LINNELL.

Professor of History and Political Economy, 1806-35, and author of the celebrated "Essay on the Principle of Population."

(2.) THE REV. CHARLES WEBB LE BAS, M.A.

Heliogravure from a mezzotint engraving by T. L. ATKINSON, after a portrait by ANDREW MORTON.

Professor of Mathematics and Natural Philosophy, 1813-37; and Principal, 1838-44.

Lent by Stephen Austin, Esq.

317. Lithograph—

THE CHAPEL (INTERIOR).

By W. H. TAYLOR.

Lent by Stephen Austin, Esq.

318. Lithograph—

HAILEYBURY COLLEGE.

The Front and Terrace, by W. H. TAYLOR.

Lent by Stephen Austin, Esq.

319. Lithograph—

HAILEYBURY COLLEGE—From the London Road.

By W. H. TAYLOR.

Lent by Stephen Austin, Esq.

320. Lithograph—

HAILEY HALL—The Residence of the Rev. T. R. Malthus.

By W. H. TAYLOR.

Lent by Stephen Austin, Esq.

321 and 322. Photographs—

SIR MONIER MONIER-WILLIAMS, K.C.I.E.

Lent by Sir M. Monier-Williams, K.C.I.E.

THE REV. CANON HEAVISIDE, M.A.

Lent by the Rev. Canon Heaviside, M.A.

Portraits of the only two professors of Haileybury College that yet survive. Sir M. Monier-Williams was professor of Sanskrit, Bengali, and Telugu, 1844 to 1857; while Canon Heaviside was Professor of Mathematics and Natural Philosophy from 1838 to 1857.

323. Facsimile—

WRAPPER BLOCK OF "THE HAILEYBURY
OBSERVER."

Lent by Stephen Austin, Esq.

The *Observer* was the College journal, managed and written by the students. See "Memorials of Haileybury" (Constable & Co.).

324. Lithograph—

THE REV. HENRY MELVILL, B.D.

By LOWES DICKINSON, after a portrait by JOHN J. NAPIER.

Lent by Stephen Austin, Esq.

Principal of Haileybury College from 1844 to 1857.

325. Mezzotint—

WILLIAM EMPSON, M.A.

By W. WALKER, after a portrait by J. LINNELL.

Lent by Stephen Austin, Esq.

Professor of General Polity and Laws of England, 1825 to 1852.

326. Four views—

HAILEYBURY COLLEGE.

(1.) THE QUADRANGLE, WITH GROUPS
OF STUDENTS.(2.) THE CHAPEL, LIBRARY, AND COUNCIL
ROOM.Calotype from a photograph by Sir M. MONIER-
WILLIAMS, K.C.I.E.

(3.) THE QUADRANGLE.

Calotype from a photograph by Sir M. MONIER-
WILLIAMS, K.C.I.E.(4.) HERTFORD CASTLE FROM THE
NORTH-EAST.*Lent by Stephen Austin, Esq.*

327. Photograph—

MEMORIAL TO CAPTAIN R. W. EASTWICK.

Lent by Mr. and Mrs. Eastwick-Field.

The inscription on this monument records the adventurous career of this gallant seaman, whose fascinating autobiography was published a few years ago by Mr. Herbert Compton under the title of *Adventures of a Master Mariner*.

328. Pencil sketch—

17TH CENTURY DUTCH TOMBS AT BROACH.

Drawn by Mr. ALEXANDER ROGERS about 1855.

Lent by Alexander Rogers, Esq., late Bombay C.S.

329. Three miniature portraits—

(1.) THE LATE SIR MADAVA ROW, K.C.S.I.,
DEWAR OF TRAVANCORE.

(2.) THE LATE MAHARAJA OF TRAVAN-
CORE.

(3.) HIS SUCCESSOR THE LATE MAHA-
RAJAH OF TRAVANCORE.

Lent by General James Michael, C.S.I., J.P.

330. Original sketch—

SIEGE OF MULTAN, 1849.

Drawn in sepia by Lieutenant A. W. GARNETT, Bengal Engineers, during the siege, representing the breach in the city walls.

Lent by F. B. Garnett, Esq., C.B.

331. Coloured engravings—

SCENES IN THE FIRST BURMESE WAR.

By J. MOORE in 1825.

Lent by Col. Magrath, J.P.

(1.) Inside view of the Gold Temple on the Terrace of the Great Dagon Pagoda at Rangoon.

(2.) View of the landing at Rangoon of part of the combined forces from Bengal and Madras on the 11th May, 1824.

(3.) View of the Lake, and part of the Eastern Road from Rangoon.

(4.) The Attack of the Stockades at Pagoda Point on the Rangoon River by Sir Archibald Campbell, 8th July, 1824.

(5.) View of the Great Dagon Pagoda at Rangoon, and Scenery adjacent to the westward of the Great Road.

(6.) The storming of the lesser Stockade at Kemmendine, near Rangoon, on the 10th of June, 1824.

(7.) The storming of one of the principal Stockades on the inside of Rangoon, on the 8th July, 1824.

(8.) The Position of part of the Army previous to attacking the Stockades of Rangoon on the 8th of July, 1824.

(9.) The Harbour of Port Cornwallis, Island of Great Andaman, with the Fleet getting under weigh for Rangoon.

(10.) Scene upon the Terrace of the Great Dagon Pagoda of Rangoon, taken near the Great Bell.

(11.) Scene upon the Eastern Road from Rangoon, looking towards the South.

(12.) Scene from the Upper Terrace of the Great Pagoda at Rangoon to the South Coast.

(13.) View of the Great Dagon Pagoda and adjacent Scenery, taken on the Eastern Road from Rangoon.

(14.) Scene upon the Terrace of the Great Dagon Pagoda at Rangoon, looking towards the North.

(15.) The Gold Temple of the Principal Idol, Guadma, taken from its front, being the Eastern face of the Great Dagon Pagoda at Rangoon.

332. FOUR PERSIAN PICTURES OF NAUTCH GIRLS.

Lent by Gen. Sir George Malcolm, G.C.B.

Sent home by Sir John Malcolm from Persia in 1803.

333. Two oil paintings on wood—

MADRAS HORSE ARTILLERY IN ACTION.

Lent by Robert Graeme, Esq.

334. PLAN AND LINES, VIZIANAGRAM.

Lent by the Secretary of State for India in Council.

335. PLAN OF VERDACHILAM, 1752.

Lent by the Secretary of State for India in Council.

336. Engraving—

THE STORMING OF SERINGAPATAM.

Lent by F. B. Garnett, Esq., C.B.

This is one of a set of three engravings by JOHN VENDRAMINI, from a painting by Robert Ker Porter.

337. THE STORMING OF SERINGAPATAM.

By E. A. BARTON.

Platinotypes, with identifications, forming a key-plate to the series mentioned above.

Lent by F. B. Garnett, Esq., C.B.

338. Minature Portrait—

COL. NICHOLAS BRUTTON, 11TH HUSSARS.

Lent by F. B. Garnett, Esq., C.B.

He was severely wounded at the storming of Seringapatam when Lieutenant of H.M. 75th Regiment.

CASE No. 1.

339. MODEL OF HEAVY ELEPHANT BATTERY.

Lent by Maj.-Gen. D. J. F. Newall.

Composed of 22 pieces. It gained the prize at the Soldiers Exhibition at Lahore in 1861.

CASE No. 2.

340. SILVER TANKARD.

Lent by Maj.-Gen. G. R. Manderson, C.B., late R.A.

Presented, together with 1,000 guineas, to Capt. J. R. Manderson by the owners of the *Bridgewater*, for his exertions in saving that vessel from wreck (*see* No. 54).

341. SILVER JUG.

Lent by General H. P. Sykes.

Presented by Officers of the Madras Army to Colonel Sykes. The case containing this tankard was made from the timbers of Tipu Sultan's house.

342. SILVER VASE.

Lent by Dr. F. J. Mouat.

Presented to Dr. Mouat (grandson of Sir James Mouat, *see* No. 58), the originator of Universities in India, by the graduates of the Calcutta Medical College.

343. A SET OF FOUR SILVER CANDLESTICKS.

Lent by the Worshipful Company of Skinners.

Presented to the Skinners' Company by the New East India Company about the year 1700. They bear the Arms of the latter Company, with the inscription: *Ex dono Societat. Angl. ad Indos Orientales Negotiant.*

The New East India Company held its meetings for a long period at Skinners' Hall, and the present exhibit was probably intended as an acknowledgment of the accommodation thus afforded to them.

344 and 345. SILVER INKSTAND AND CANDLE-STICK.

Lent by Dr. F. J. Mouat.

Presented to Dr. Mouat (grandson of Sir James Mouat, *see* No. 58), the originator of Universities in India, by the members of the Bethune Society.

346. SILVER SALVER.

Lent by Miss Hay.

Presented to Captain Robert Hay by the Company (*see* No. 17).

347. FOUR SILVER DISHES.

Lent by Miss Hay.

Presented to Captain Robert Hay by his brother-officers of the Company's maritime service; each is engraved with a representation of the action fought by the "Astell" (*see* No. 17).

CASE No. 3.

348. SILVER CANDELABRA.

Lent by General H. P. Sykes.

Presented by Officers of the Bengal Army to Colonel Sykes.

349. SILVER CENTRE PIECE PRESENTATION
PLATE.

Lent by Sir Henry H. Lawrence, Bart.

Presented by his "friends of the Punjab."

350. SILVER CANDELABRA.

Lent by Mrs. Lestock Reid.

Presented to Lestock R. Reid, Esq. by his friends at Bombay.

CASE No. 4.

351. SWORD.

Lent by Major-General W. O. Swanston.

Presented to Lieut. C. Swanston in 1816, by the Comte du Puy, in the name of the King of France.

352. SWORD.

Lent by the Right Hon. the Marquis of Lansdowne, K.G.

Presented to Vice-Admiral Sir George Keith Elphinstone, by the Court of Directors in recognition of his services at the Cape of Good Hope in 1797.

353. SWORD.

Lent by the Rev. Robert Hudson.

Presented to Captain Robert Hudson, Commander of the *Houghton* Indiaman, by the merchants of Calcutta, in recognition of his services in defending the Bengal coast during the war with France, at a time when there was no British man-of-war on the station.

354. TIPU SULTAN'S WALKING STICK.

Lent by T. Babbage, late H.E.I. Co.'s 3rd Bombay European Regiment.

This walking-stick is made from the upper jaw-bone of a sword-fish, gold mounted; and was taken from the palace of Tipu Sultan after the storming of Seringapatam.

355. SWORD.

Lent by Eyre Coote, Esq.

Presented to Sir Eyre Coote (*see* No. 38) by the Court of Directors in 1764, in recognition of his services.

356. DAGGER.

Lent by Mr. and Mrs. Eastwick-Field.

Taken from rebel chief at Kholapur, and presented to Captain Eastwick by Colonel Jopp.

CASE No. 5.**357. COLLECTION OF GOLD, SILVER, AND
COPPER COINS.**

Lent by Messrs. Spink & Son, 17 and 18, Piccadilly, W.

Including Indo-Scythic coins, early native rupees and mohurs, and an extremely fine set of the rare and interesting Zodiacal Mohurs, struck (according to Tavernier) by the favourite Sultana Nur Jehan (light of the world), begum of Jehangir Shah, the great Moghul Emperor of Hindustan. It is said that this queen, being ambitious to perpetuate her memory, could devise no better way than to coin a large quantity of money, in her own name and of a different stamp from that which the emperors were wont to coin. In order to effect this, she solicited that she might be allowed to reign as sovereign for the space of only twenty-four hours. The emperor, unable to resist her importunity, at length consented to her request. Having long before this caused large quantities of gold and silver to be accumulated for the purpose, and having distributed dies impressed with the figures of the twelve signs of the zodiac to the cities where mints were established, on the day of her sovereignty being fixed, she issued orders for carrying the work into execution, and these were so promptly obeyed, that within a few hours she was enabled to have large sums, in both metals, distributed amongst the people. These passed current throughout the empire during the reign of Jehangir; but when his son, who had always been her enemy, ascended the throne by the title of Shah Jehan, he forbade the circulation of this money on pain of death, and commanded that all who were possessed of any, either in gold or silver, should restore it to the mint.

A series of coins struck by the Honourable East India Company from the reigns of George III. is also included in the collection.

CASE No. 6.**358. COLLECTION OF MILITARY AND NAVAL
DECORATIONS GRANTED FOR SER-
VICES IN INDIA, 1791-1891.**

Lent by Messrs. Spink & Son, 17 and 18, Piccadilly, W.

Including the following specimens:—Silver medals presented by the Honourable East India Company to the troops who took part

in the Mysore war against Tipu in 1791-92; silver-gilt, silver, and bronze medals granted to officers and men for the siege of Seringapatam, 1799; silver medals issued to the officers and sepoy for the expedition to Rodrigues, Bourbon, and Isle of France, 1810; also for the capture of Java, 1811; medals granted to the Army of India, with clasps for Laswari, 1803; Nepaul, 1816; Kirkee and Poona, 1817; Nagpore, 1817. Badges of the Order of British India, 1st and 2nd classes; gold and silver medals struck to commemorate Her Majesty's assumption of the title of Empress of India, &c.

CASE No. 7.

359. SILVER TEAPOT.

Lent by Richard Came, Esq.

Marked with the crest of the Honourable East India Company it is said to have been used by the Court of Directors upwards of 100 years ago.

360. BRASS MODEL OF 8-INCH MORTAR.

Lent by Joseph Parker, Esq.

Mounted on a wooden bed; made in India, probably at the Calcutta Arsenal, in the time of the Company.

361. Miniature portrait—

COLONEL SIR JAMES MOUAT.

Lent by Dr. F. J. Mouat.

(See No. 58).

362. BRASS BADGE.

Issued by E. I. Co. to Native Volunteer battalion for service in the Island of Amboyna, 1796.

Lent by Major-General J. B. Knocker.

363. BADGE OF 35TH BENGAL LIGHT INFANTRY.

Lent by Major F. Goldney.

364. GOLD ENAMELLED SNUFF-BOX.

Presented to E. B. Eastwick by the Shah of Persia.

Lent by Mr. and Mrs. Eastwick-Field.

365. FAC-SIMILE IN CRYSTAL OF THE
FAMOUS PIGOT DIAMOND.

Lent by Sir George Pigot, Bart.

366. GOLD WATCH.

Taken from under the pillow of Tipu Sultan at the storming of Seringapatam. Supposed to have been presented to him by Napoleon the Great.

Lent by Captain Edmund Arthur Campbell, R.A.

367. TURBAN AIGRETTE.

Presented by His Highness Eckbal-ud-Dowlah to the wife of Captain W. J. Eastwick.

Lent by Mr. and Mrs. Eastwick-Field.

368. GOLD WATCH.

Of English make, said to have belonged to Tipu Sultan.

Lent by Col. F. L. Campbell.

369. OFFICER'S BADGES WORN BY COLONEL
ALEXANDER LAWRENCE AT THE
STORMING OF SERINGAPATAM.

Lent by Sir Henry H. Lawrence, Bart.

370. BADGE OF 35TH BENGAL LIGHT INFANTRY.

Lent by Major F. Goldney.

371. REGIMENTAL BADGE OF THE 12TH
NATIVE INFANTRY.

Lent by Mr. and Mrs. Eastwick-Field.

372. Bronze bustette—

SIR JAMES OUTRAM, BART, G.C.B.

By NOBLE.

Lent by Sir F. B. Outram, Bart.

373. FOUR OLD METAL PLATES FROM POPLAR CHAPEL.

Lent by Edwin Graves, Esq.

These plates were formerly used for collecting the alms.

374. THREE WORCESTER VASES.

Lent by Colonel W. H. Larkins.

These were sent to China with Lord Amherst's Embassy in 1816, and afterwards (upon the return of the Ambassador without having been admitted to an audience) were sold with other presents at Calcutta.

375. DIAMOND NECKLACE.

Lent by Mr. and Mrs. Eastwick-Field.

Presented to Mr. E. B. Eastwick, whilst Chargé d'Affaires at Teheran, by the Shah of Persia.

376. STEEL SIKH SHELL.

Lent by A. Gordon Pollock, Esq.

This fell among the officers of the staff during the siege of Multan (January, 1849), but did not explode owing to the fuse falling out.

377. BUST OF CAPTAIN ROBERT WILLIAM EASTWICK.

*Lent by Mr. and Mrs. Eastwick-Field,**(See under No. 327).*

CASE No. 8.

378. DINNER SERVICE (Part of).

Lent by Mrs. Sophia Henry.

Seven pieces of a dinner service used at the Company's Factory in Canton.

379. DINNER SERVICE (Ten Pieces).

Lent by David F. Carmichael, Esq.

Formerly at Government House, Madras. It is ornamented with the armorial bearings of the Company.

CASE No. 9.

380. SPEAKING TRUMPET.

Lent by the Rev. Robert Hudson.

Used by Captain Hudson (*see* No. 353).

381. Engraved copper plate—

DEED OF GIFT OF LAND.

Lent by Sir William Le Fleming Robinson, Bart.

Sanskrit engraved deed of gift of lands in Dinajpur, Bengal, from the Emperor of Delhi, about 1600. Found in a tank in Dinajpur district in 1874.

382. ILLUMINATED MISSAL.

Lent by Mr. and Mrs. Eastwick-Field.

Supposed to have been presented to Mr. E. B. Eastwick, by an Indian Potentate.

383. FANCY INDIAN BOX.

Lent by Mr. and Mrs. Eastwick-Field.

384. Miniature portrait—

LIEUT.-COL. JOHN LAURIE (OF MAXWELLTOWN).

Lent by F. B. Garnett, Esq., C.B.

He was in command of the guns at the battle of Kirkee, and was wounded during the action.

385. CHINA PLATE WITH THE COLLEGE ARMS,
FROM THE HAILEYBURY COLLEGE
DINING-HALL.*Lent by Septimus Allen, Esq.*386. PORTION OF HUNTING JACKET OF TIPU
SULTAN.*Lent by Miss Campbell.*

387. FACSIMILE OF SUNUD.

Lent by Maj.-Gen. F. Richard Pollock, K.C.S.I.

Granted by General Avitabili of certain frontier villages to be held rent-free on delivery of 50 Afridi heads annually.

388. Photograph—

MONUMENT TO WILLIAM FRASER IN DELHI
CEMETERY.*Lent by George G. Forsyth, Esq.*

This monument was erected by the Government upon Mr. Fraser's assassination (*see* No. 436).

389. Porcelain Medallion—

MAJOR JAMES RENNELL.

Lent by Clements R. Markham, Esq., C.B., F.R.S.

James Rennell—described in the biography recently published by Mr. Markham as the greatest geographer that Great Britain has yet produced—was born at Chudleigh in 1742. At the age of thirteen he entered the Royal Navy, and from 1761 was employed

on the East Indian station. Upon the conclusion of the Treaty of Fontainebleau in 1763, he quitted the Royal Service for that of the East India Company. Entering the Bengal Engineers, he was at once made Surveyor-General of Bengal, and set to work on a systematic survey of the British possessions in that quarter. The results were published in 1779 in his "Bengal Atlas," a work of the highest importance. Failing health forced Rennell to leave India, and settle at home; but his interest in geographical matters remained unabated, and for over fifty years he laboured in the cause of his beloved science. The Indian surveys naturally engrossed the principal share of his attention, and his map of Hindostan (with the accompanying memoir, the first edition of which was published in 1783, is perhaps his best-known work; but he also interested himself in African travels, in the geography of Herodotus and Xenophon, and in oceanography, and kindred topics. He died in 1830, at the age of eighty-eight, and was buried in Westminster Abbey.

390. SECRET DESPATCH.

Lent by A. Gordon Pollock, Esq.

Written by Colonel Hopkinson at Sarrawa (Burma), in 1825, instructing Colonel (afterwards Field-Marshal Sir George) Pollock at Rangoon, to send forward artillery and rocket stores. This despatch was conveyed down to the coast concealed in a cigar carried by a native.

391. BRASS PAPER-WEIGHT WITH PERSIAN INSCRIPTION.

Lent by Mr. and Mrs. Eastwick-Field.

Inscribed on the back: "Prince G. Mohamed, Son of Tippoo Sultan, 1854." This is identical with a set now in use at the India Office.

392. ALBUM OF PHOTOGRAPHS.

Lent by Alexander Rogers, Esq., late Bombay C.S.

393. PAIR OF SCISSORS, FROM THE INDIA HOUSE.

Lent by C. A. J. Mason, Esq.

Bearing the bale mark of the Company. They have been in the possession of the Mason family for 102 years.

394. DAGGER.

Lent by A. J. Beaumont, Esq.

Taken from the girdle of Tipu Sultan at Seringapatam, 4th May, 1799.

395. IMPRESSIONS OF SEALS OF H.E.I. CO.

Lent by John H. Mayo, Esq.

- (1.) Large or broad Seal of the London Company,
1600-1709.
- (2.) Common Seal of ditto, 1600-1709.
- (3.) Common Seal of the English Company,
1698-1709.
- (4.) Common Seal of the United Company,
1709-1834.
- (5.) Common Seal of the East India Company,
1834-1858.

396. FOUR TALLY STICKS—Formerly in the possession of the East India Company.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

As is well known, the use of tally-sticks as means of account-keeping was once very general, originating probably in a most obvious way of keeping count, namely, by making notches on a piece of wood. The tally at one time formed an important feature in the national system of finance, and was doubtless invaluable in an age when many, even highly-placed, officials found a difficulty in the use of written symbols for arithmetical quantities. It is a striking instance of official conservatism that, as is here evidenced, this cumbrous system remained in use at the Exchequer long after it had been discontinued outside—even, it is said, down to the year 1824.

Briefly, a tally was "struck" in the following manner:—A narrow shaft of wood (generally box, willow, hazel, or some other hard variety) was taken, and notches carefully cut on one side, or, if necessary, on two opposite sides, each ordinary notch representing one pound: shillings and pence could also be symbolized, while large notches stood for hundreds or thousands of pounds. The tally was next split down the middle for nearly its whole length, when a side cut released the smaller portion, leaving the rest of the tally provided with what may be described as a handle. This larger half, variously named the "stalk" or "counterfoil," was delivered to the person paying in the money represented, for which it served as a formal receipt;

the other part, known as the "leaf" or "foil," was retained in official custody. In cases of doubt or dispute, or of allegations that the number of notches had been surreptitiously increased, the two pieces were fitted together, and their agreement (whence the expressive verb "to tally") effectually settled the question.

Of the tally-sticks now shown, three (marked A, B, and C) relate to the payment of £10 annually made to the Crown for the Island of Bombay (*see* Introduction, p. 11). They represent the sums paid in the years 1672, 1678, and 1683 respectively, the first being in fact one of the earliest (the third) of these transactions. The fourth stick is of later date, and for a transaction of a different character. It is a voucher for the payment, in April, 1693, of the sum of £9,300 due from the Company as the first quarterly payment of the special tax of five per cent. levied on their stock by Act 4 W. and M., c. 15. It was the failure to make this very payment by the appointed day (25th March, 1693) which invalidated the charter then in force, and necessitated an application for a new one.

397. TALLY-STICK.

Lent by Clements R. Markham, Esq., C.B., F.R.S.

A receipt for a sum of money presented by the East India Company to Charles II. in (apparently) 1679.

CASE No. 10.

398. TEN GOLD AND SILVER COINS.

(*See* No. 433.)

Collected by Mr. W. MARKHAM, and brought home from Benares.

Lent by Clements R. Markham, C.B., F.R.S.

- (1.) Gold: Calcutta Mohur.
- (2.) Gold: Shah Jehan.
- (3.) Gold: Allah-ud-Deen, King of Delhi.
- (4.) Gold: Shah Alam.
- (5 and 6.) Gold: Feroze Shah, Patan King of Delhi.
- (7.) Gold: Canouj, B.C. 200.
- (8.) Gold: Al Hakim, a Governor under Muhammad ibn Tuglak.
- (9.) Gold: Muhammad ibn Tuglak (rare).
- (10.) Silver: Sicca Rupee, Shah Alam.

399. MEDALS AND COINS.

Lent by Hugh Leonard, Esq.

(1.) Six Specimen Copper Medals, 1839-1842.

Struck at the Calcutta Mint for service at Kandahar, Ghuznee, and Kabul.

(2.) Two Quarter Rupees, 1840-49.

(3.) Five Rupees, 1835-1849.

(4.) Two half Rupees, 1835-1840.

(5.) Gold Mohur, 1835.

(6.) Double Gold Mohur, 1833.

All unused. Struck from the old dies at the Calcutta Mint, 1833.

400. FIFTEEN COPPER COINS.

East India Co., and Native.

Lent by A. Gordon Pollock, Esq.

401 and 402. SEALS OF THE NAWAB OF THE
CARNATIC.

Lent by Noble Taylor, Esq.

Presented to Colonel (afterwards General Sir H.) Taylor, when Governor's Agent at Madras, 1825-28.

403. SIGNET RING OF HORACE HAYMAN
WILSON.

Lent by A. Hayman Wilson, Esq.

(See No. 87.)

404. Miniature portrait—

CAPTAIN THOMAS BAKER, OF THE
LOWTHER CASTLE.

Lent by Thos. H. Baker, Esq.

405. Miniature portrait—

WARREN HASTINGS.

By OZIAS HUMPHRY, R.A.

Lent by Arthur E. Reade, Esq.

Presented to Mrs. John Reade, by Mr. Hastings.

406. Miniature portrait—

SIR GEORGE ABERCROMBIE ROBINSON, BART.

By ANDREW ROBERTSON.

Lent by Sir William Le Fleming Robinson, Bart.

As Chairman of the Company, 1828. (See No. 7.)

407. Miniature portrait—

H. S. GRAEME.

By a NATIVE in 1798.

Lent by Colonel R. C. Graeme.

408. Miniature portrait—

LORD PIGOT.

Lent by Sir George Pigot, Bart.

!(See No. 26.)

409. MEDAL—AVA.

Lent by Robert Graeme, Esq.

410. MEDAL—PEGU.

Lent by Noble Taylor, Esq.

Awarded to Lieutenant James Marriott Taylor. He was the son of General Sir H. Taylor, and was killed in the Burmese War in 1854.

411. FAMILY MEDALS.

Lent by Mr. and Mrs. Eastwick-Field.

- (1.) Pegu, 1853.
- (2.) India, 1799-1826. Three clasps.
- (3.) Sutlej, 1845. Three clasps.
- (4.) Punjab, 1849. Three clasps.
- (5.) Central India, 1857-1858. Four clasps, including defence of Lucknow.

412. MEDAL.

Lent by Noble Taylor, Esq.

For Assaye, Argaum and Gawilghur, all fought in 1803.

Awarded to Lieutenant H. G. A. Taylor, of the 10th Madras Native Infantry, who afterwards became General Sir H. Taylor, G.C.B., and died in 1876, in his 93rd year.

413. SERINGAPATAM MEDAL.

Lent by A. J. Beaumont, Esq.

414. MEDAL FOR PERSIA.

Lent by General W. S. Hatch.

415. MEDAL AND RIBBON.

Lent by W. Stewart Young, Esq.

China War, 1842. Awarded to Mr. Peter Young, surgeon on board the "*Nemesis*," for services in that campaign.

416. MEDAL.

Lent by G. Stanley, Esq.

Army of India, 1799-1826. Ava.

417. MEDAL.

Lent by Robert Graeme, Esq.

Punjab (Chillianwallah and Goojerat).

418. MEDAL, WITH ARMS OF THE FIRST EAST INDIA COMPANY.

Lent by John H. Mayo, Esq.

Gilt electrotype from a cast in the British Museum of a medal, bearing the arms of the London East India Company, believed to be that presented by the Company to Sir George Oxenden in 1668, in acknowledgment of his good service in defending their possessions at Surat against Sevagee.

419. ORDERS AND MEDALS OF SIR HENRY M. LAWRENCE, K.C.B., IN CASE.

Lent by Sir Henry H. Lawrence, Bart.

- | | |
|--------------------|-------------------------------|
| (1.) Badge, K.C.B. | (5.) Medal, Punjab. |
| (2.) Star, K.C.B. | (6.) Medal, Mutiny. |
| (3.) Badge, C.B. | (7.) Medal, Punjab (Sobraon). |
| (4.) Medal, Ava. | (8.) Medal, Cabul. |

420. MEMORIAL MEDALS.

Lent by Mr. and Mrs. Eastwick-Field.

- (1.) Council of India, 1851 (in bronze).
- (2.) Lord John Lawrence.
- (3.) Jamsetjee Jeejeebhoy.

421. GOLD MEDAL WITH LIKENESS OF COLONEL SYKES.

Lent by Maj.-Gen. H. P. Sykes.

Presented to him in 1866 by Native admirers to commemorate his services on behalf of the education, social progress, and good government of the people of India.

422. MEDAL.

Lent by Owen C. Quekett, Esq.

Struck to commemorate the founding of the Native Education Society, Bombay, in 1833, by Mountstuart Elphinstone.

423. BRACELET OF GREEK AND PERSIAN COINS.

Lent by Mr. and Mrs. Eastwick-Field.

Formed of coins found in Northern India and Persia, and presented to Mr. E. B. Eastwick by the Governor of Khorassan, uncle of the Shah of Persia.

424. DESIGN FOR PROPOSED ISSUE OF COPPER COINAGE FOR PENANG, ABOUT 1800.

Lent by Sir Wm. Le Fleming Robinson, Bart.

425. SEAL BEARING THE COMPANY'S ARMS.

Lent by Miss Morehead.

426. MEDAL.

Lent by Sir Wm. Fleming Robinson, Bart.

Modelled by C. H. Küchler. On one side is the bust of Lord Cornwallis, on the other is represented his reception of the hostage princes, sons of Tipu Sultan.

427. SILVER MEDAL, HAILEYBURY COLLEGE.

Lent by Mrs. Lestock Reid.

428. HAILEYBURY GOLD MEDAL.

Lent by Mrs. Lestock Reid.

429. HAILEYBURY GOLD MEDAL.

Lent by Mrs. Lestock Reid.

430. Miniature partrait—

THE LATE J. E. D. BETHUNE.

Lent by Dr. F. J. Mouat.

A Member of the Indian Council and President of the Council of Education, Calcutta. He founded and endowed the first High-class Girls' School in Calcutta.

431. Miniature portrait—

SIR GEORGE ABERCROMBY ROBINSON, BART.

Lent by Sir William Le Fleming Robinson, Bart.

Of uncertain date, but not earlier than 1796.

432. Miniature portrait—

CHARLES GRAEME.

By ANTHONY STEWART about 1793.

Lent by Colonel R. C. Graeme.

433. Miniature portrait—

WILLIAM MARKHAM.

Lent by Clements R. Markham, Esq., C.B., F.R.S.

Mr. W. Markham was private secretary to Warren Hastings, and assisted him to read his defence before the House of Commons. He was also for some time resident at Benares.

434. Miniature portrait—

THE MARQUESS CORNWALLIS, K.G.

Lent by Sir William Le Fleming Robinson, Bart.

A miniature (artist unknown), formerly in the possession of Sir George Abercromby Robinson, who was private secretary to his lordship at the period of the siege of Seringapatam.

Lord Cornwallis twice filled the combined post of Governor-General and Commander-in-Chief. He was first appointed in 1786, succeeding Warren Hastings, who had returned to England the previous year; and he remained in office till 1793. The most striking feature of his Governor-Generalship was the Second Mysore War, in which he commanded in person, and dictated term of peace to Tipu Sultan under the walls of Seringapatam. After his return to Europe he was Viceroy and Commander-in-Chief in Ireland during the rebellion of 1798, and the passing of the Act of Union; and British plenipotentiary for the Peace of Amiens. In 1805 he was induced to resume his former position in India, but died before he had been three months in the country.

435. Miniature portrait—

H. S. GRAEME.

Lent by Colonel R. C. Graeme.

Painted by a native in 1830. Mr. Graeme was a distinguished member of the Madras Civil Service, and for a time in 1827 acted as Governor, upon the death of Sir Thomas Munro.

436. Miniature on ivory—

WILLIAM FRASER.

Lent by George G. Forsyth, Esq.

Commissioner and Agent to the Lieutenant-Governor at Delhi, and a local Major of Skinner's Horse. He was cruelly murdered by an assassin on the 22nd of March, 1835. (*See No. 388.*)

437. FOUR INDIAN OFFICIAL SEALS.

Lent by Colonel R. C. Graeme.

438. SILVER SEALS USED BY LORD PIGOT.

Lent by Sir George Pigot, Bart.

439. SEAL.

440 and 441. STAMPS OF THE COMPANY.

*Lent by the Secretary of State for India in Council.*442. TWO SEALS USED BY THE SOLICITORS
TO THE COMPANY WITH THE COM-
PANY'S ARMS.*Lent by Messrs. Lawford, Waterhouse & Lawford.*

443. STAMP USED IN SOUTH INDIA, 1853.

Lent by R. B. Swinton, Esq.

For impressing Revenue Officials' names and offices on the palmyra leaf puttahs (leases) of the cultivators.

444. SEAL USED BY THE STEWARDS OF
HAILEYBURY COLLEGE.

Lent by Septimus Allen, Esq.

445. Bust—

GENERAL LORD HARRIS.

Lent by Alfred Hunt, Esq.

446. Bust—

WILLIAM BUTTERWORTH BAYLEY, Esq.

Lent by Sir Steuart C. Bayley, K.C.S.I., C.I.E.

(See No. 4.)

447. Bust—

SIR STEPHEN R. LUSHINGTON.

Lent by Alfred Hunt, Esq.

448. Bust—

HORACE HAYMAN WILSON, M.A., F.R.S.

(See No. 87.) This is a replica of the bust by Sir F. CHANTREY in the Bodleian Library at Oxford.

Lent by A. Hayman Wilson, Esq.

449. Marble bust—

SIR JAMES RIVETT-CARNAC, BART.

By CHANTREY.

Lent by Sir James Rivett-Carnac, Bart.

This distinguished officer entered the service of the Company in 1801, and retired in 1822, after a long period of service in the

Bombay Presidency in a political capacity. In 1827 he became a Director, and was Deputy-Chairman in 1835, and Chairman for the two following years. A year later he accepted the appointment of Governor of Bombay, but was obliged by ill-health to relinquish his post in 1841, much to the regret of both the European and the native inhabitants of the Presidency.

450. Portrait on opal—

EDWARD BACKHOUSE EASTWICK, C.B., M.P.,
F.R.S.

Lent by Mr. and Mrs. Eastwick-Field.

451. Portrait on opal—

WILLIAM JOSEPH EASTWICK, Esq.

Lent by Mr. and Mrs. Eastwick-Field.

452. CHAIR

Lent by the Secretary of State for India in Council.

Formerly used by the Deputy-Chairman at the India House. It dates from about the end of the seventeenth century, but has been re-covered without much regard to the suitability of the material employed. "The Lion and Crown," the badge placed by the Company on all their furniture, is still, however, to be seen.

453. INDIAN BED OR CHAIRPOY.

Lent by the Right Hon. Lord Erskine.

Inlaid silver, with a canopy and cashmere drapery. It was presented in 1842 to Lady Macnaghten, the widow of Sir William Macnaghten, British Envoy at Cabul, who was murdered there in 1841. It was the gift of Akbar Khan, son of the celebrated Dost Mahomed.

454. AUTOGRAPH LETTER FROM LORD CORN-
WALLIS, 1801.

Lent by Owen C. Quckett, Esq.

Making reference to the Oude allowances as having been the ruin of many officers.

455. A CYPHER (WITH KEY) USED BY LORD CORNWALLIS IN HIS OFFICIAL CORRESPONDENCE.

Lent by Sir William Le Fleming Robinson, Bart.

In use during the campaign of Seringapatam, 1791-92. It was formerly in the possession of Sir George Abercromby Robinson, who was private secretary at the time.

456. TICKET OF ADMISSION TO TRIAL OF WARREN HASTINGS.

Lent by Owen C. Quekett, Esq.

457. CARD OF INVITATION TO SIR BARTLE FRERE FOR THE PRIZE-DAY AT ADDISCOMBE, 1856.

Lent by Lady Frere, C.I.

458. LETTER FROM CAPTAIN W. H. JACKSON FROM CAMP BEFORE SERINGAPATAM.

A. J. Beaumont, Esq.

459. AUTOGRAPH LETTER FROM THE RIGHT HON. MOUNTSTUART ELPHINSTONE.

Lent by Owen C. Quekett, Esq.

460. ORIGINAL E. I. CO.'S PAPER OF 1678-9, WITH SIR JOHN CHILD'S SIGNATURE.
Two documents.

Lent by James Douglas, Esq.

461. AUTOGRAPH LETTER FROM SIR J. EMMERSON TENNENT.

Lent by Owen C. Quekett, Esq.

462. LETTER WRITTEN IN TIBETAN.

Lent by Clements R. Markham, Esq., C.B., F.R.S.

This letter is from the Teshu Lama to Mr. Bogle, who in 1774 was sent by Warren Hastings on a mission to Lhasa. Bogle's narrative of his journey was published by Mr. Markham in 1876 (2nd edition, 1879).

463. AUTOGRAPHS OF COLEBROOKE, FOWKE,
AND OTHERS, OF THE TIME OF
WARREN HASTINGS.

Lent by Clements R. Markham, Esq., C.B., F.R.S.

464. COMMISSION OF SIR STREYNHAM
MASTER, AS GOVERNOR OF FORT ST.
GEORGE, 1675.

Lent by Rev. G. Streynsham Master.

(See No. 3.) This is particularly noticeable for the fine specimen of the broad seal of the Company attached to the commission.

465. A DEED OF 10TH MARCH, 1829.

Lent by Messrs. Lawford, Waterhouse and Lawford.

A deed of release from the Marquess and Marchioness of Hastings of a grant of £20,000 made by the Company.

466. BOOK OF VIEWS AROUND KOLAPORE.

Lent by Robert Graeme, Esq.

467 and 468. HAILEYBURY COLLEGE CERTIFI-
CATES OF MR. ALEXANDER ROGERS.

Lent by Alexander Rogers, Esq., late Bombay C.S.

469. OFFICERS' COMMISSIONS.

Lent by Herbert W. A. Walter, Esq.

470. CERTIFICATE OF THE LAST ECCLESIASTICAL APPOINTMENT MADE BY THE COMPANY.

Lent by the Rev. F. W. Kingsford, M.A., Rural Dean of Hackney.

This certificate is dated August 30th, 1858. Mr. Kingsford was Chaplain at Allahabad from 1858 to 1861.

471. ORIGINAL LETTER OF APPOINTMENT TO THE BOMBAY CIVIL SERVICE.

Lent by Alex. Rogers, Esq.

472. ORDER BOOK OF SIR CLAUDE WADE, 1839.

Lent by Claude F. Wade, Esq.

473. ELEVEN COMMISSIONS OF OFFICERS IN THE COMPANY'S SERVICE.

Lent by Claude F. Wade, Esq.

474. ROYAL LICENSE TO SIR CLAUDE WADE TO ACCEPT FOREIGN DECORATIONS.

Lent by Claude F. Wade, Esq.

475. AUTOGRAPH LETTER FROM LORD AUCKLAND TO SIR C. WADE.

Lent by Claude F. Wade, Esq.

476. COMMISSION AS ENSIGN, 9TH JUNE, 1848.

Lent by Lieut.-General B. W. D. Morton, Indian Staff Corps.

477. PLAN OF OPERATIONS IN SIEGE OF LUCKNOW.

Lent by Col. W. H. Burton.

Illustrating the report of the engineering operations in the Siege and Capture of Lucknow, in March, 1858.

478. A MAP OF INDIA IN 1804.

Lent by the Secretary of State for India in Council.

Interesting as showing the political divisions at this period, just after the rearrangements of territories due to the vigorous administration of Lord Wellesley.

479. A MAP OF HINDOSTAN.

By Major JOHN RENNELL, 1788.

Lent by the Secretary of State for India in Council.

The second Edition of the earliest map of India that had any pretensions to scientific accuracy. Rennell's career is noticed under No. 389.

480. LIST OF SAILINGS OF THE COMPANY'S SHIPS, 1830-31.

Lent by Mrs. Mary Home.

481. A ROLL OF THE STREETS OF LUCKNOW.

Lent by Mrs. L. Brooke.

482. PLAN OF FORT ST. GEORGE, 1851.

Lent by the Secretary of State for India in Council.

483. PLAN OF CALCUTTA, Corrected to 1857.

Lent by the Secretary of State for India in Council.

484. MAJOR TAYLOR'S ROUTE FROM LONDON TO BOMBAY.

Lent by the Secretary of State for India in Council.

485. COMMISSIONS, &c., OF SIR JAMES RIVETT-CARNAC.

Lent by Sir James Rivett-Carnac, Bart.

(1.) Commission as Governor of Bombay, 1830. (2.) Commission as Commander-in-Chief of the Fort and Garrison of Bombay. (3.) Addresses and expressions of regret upon his retirement, &c.

486. Book—

HAILEYBURY COLLEGE CRICKET MATCHES.

Lent by Vernon Austin, Esq.

487. HAILEYBURY COLLEGE.

Monthly Reports on the Proficiency and Conduct of the Students, October 1845 to October 1857.

Lent by Stephen Austin, Esq.

This volume is especially interesting in view of the subsequent careers of many of the students whose names are included in its pages.

488. HAILEYBURY COLLEGE.

Term Lists of Students, 1810–57.

Lent by Stephen Austin, Esq.

489. A PRELIMINARY VIEW OF THE ESTABLISHMENT OF THE HONOURABLE EAST INDIA COMPANY IN HERTFORDSHIRE FOR THE EDUCATION OF YOUNG PERSONS APPOINTED TO THE CIVIL SERVICE IN INDIA, 1806.

Lent by Stephen Austin, Esq.

The official prospectus of the College at the period of its inception.

490. TEN MILITARY COMMISSIONS OF LIEUTENANT-COLONEL JOHN LAURIE.

Lent by F. B. Garnett, Esq., C.B.

He was one of the first batch of cadets at Addiscombe College, and served in the Royal Bombay Artillery, which he joined in July, 1812.

491. SCRAP-BOOK CONTAINING AUTOGRAPHS, PORTRAITS, &c.

Lent by E. Walford, Esq.

492. LOG-BOOK OF SHIP *ROCKINGHAM*, 1791-3.

Lent by H. Kemp-Welch, Esq.

The log-book of a voyage made by that vessel from London to India and China and back in the years 1791-3. There is an entry stating that immediately on arrival in London, the whole of the ship's company were impressed into the King's service.

493. VIEWS OF THE FORTS OF BHIURTPORE AND WEIRE.

Lent by Stephen Austin, Esq.

A book of lithographs from drawings by Lieut. GEORGE ABBOTT.

494. Indian ink sketch—

S.E. VIEW OF THE ISLAND OF PULO CHINKO,
ON THE WEST COAST OF SUMATRA.

Showing residence of W. Grant, Esq., 1804.

Lent by Sir William Le Fleming Robinson, Bart.

495. Two plates—

PLANS OF SHAKESPERIAN BRIDGE, 1824.

Lent by Sir William Le Fleming Robinson, Bart.

496. Six plates—

PLANS OF ROUTE FROM TERAJ TOWARDS
MARTABAN, DATED 1826.

Lent by Sir William Le Fleming Robinson, Bart.

497. Twenty-three plates—

THE SUNDIYAH: DAILY PRAYERS OF THE
BRAHMINS.

By Mrs. BELNOS, 1851.

Lent by Sir William Le Fleming Robinson, Bart.

498. Twenty-seven plates—

CALCUTTA AND ITS ENVIRONS.

From drawings by Sir CHARLES D'OYLEY, Bart., 1849.

Lent by Sir William Le Fleming Robinson, Bart.

499. Book—

DEFENCE OF JELLALABAD.

Lent by Robert Graeme, Esq.

Containing views of Afghanistan, and Lady Sale's narrative of her prison life.

500. Book—

VIEWS IN MADRAS.

Lent by Sir William Le Fleming Robinson, Bart.

From drawings made on the spot by Thomas Anbury, of the Corps of Engineers, 1799.

501. Book—

ORIGINAL DRAWINGS OF TEMPLES,
TOMBS, ETC.

By the late MAJ.-GEN. GRAEME.

Lent by Robert Graeme, Esq.

502. Book of Coloured lithographs—

TWENTY-FOUR VIEWS OF HINDOSTAN.

Drawn and engraved by THOMAS DANIELL, London, 1795.

Lent by Sir William Le Fleming Robinson, Bart.

503. SHEET OF NOTE-PAPER, WITH ARMS OF
THE COMPANY.

Lent by W. H. McDonald, Esq.

504. SAKOONTALA.

Lent by Stephen Austin, Esq.

Title-page and frontispiece of Sir Monier Monier-Williams's translation (published while he was a Professor at Haileybury) of this celebrated Indian epic.

505. Photograph—

SIR ARTHUR PHAYRE.

Lent by Dr. F. J. Mouat.

He was first Chief Commissioner of Lower Burma after its amalgamation. Of him it is written in the "History of India," "that it was singularly fortunate, almost from the commencement of our rule, that it enjoyed the services of one of the E.I. Company's great administrators." It is to his talent and energy that it owes the system of administration which forms the basis of its prosperity. "The people regarded him with affectionate reverence, and his memory is still fresh in their remembrance."—"Marshman's History of India."

506. Portraits—

GENERAL SIR VINCENT EYRE, K.C.S.I., C.B., AND
MRS. EYRE.*Lent by Dr. F. J. Mouat.*

General Eyre entered the Bengal Artillery in 1828. In 1839 he was made Commissary of Ordnance with the Kabul Field Force, and was severely wounded in the fighting that followed the insurrection. He and his wife were among the earliest hostages delivered to the Afghans. Their sufferings from cold, hunger, and the misery of expectation of violent deaths are recorded in General Eyre's journal, published soon after their rescue by General Pollock's forces. General Eyre afterwards served in Burma, and was the first officer who brought victory to our arms in the Sepoy Revolt of 1857. Mrs. Eyre was a daughter of Sir James Mouat. (*See No. 58.*)

507. Coloured Lithographs—

THE MASSACRE OF CAWNPORE.

- (1.) The battered barracks in which General Sir Hugh Wheeler defended himself.
- (2.) The Chamber of Blood, where the massacre of the women and children took place.
- (3.) The well into which their remains were thrown.

Lent by Dr. F. J. Mouat.

From sketches made by an Artillery officer a few days after the massacre, when nothing had been disturbed, they were carefully preserved and sent to England for publication. The officer who made the sketches was himself killed in action very shortly after.

508. Bust—

DR. F. J. MOUAT.

Lent by himself.

He was for many years head of the Education and Prisons Departments of Lower Bengal.

509. Portrait in oils—

CAPTAIN CORNELIUS WHEELER, OF THE
ROYAL EAST INDIA VOLUNTEERS.

By T. ARROWSMITH, 1828.

Lent by Miss F. Wheeler.

510. FLINT LOCK.

Carried by Junior Ensign of Royal East India Volunteers.

Lent by Miss F. Wheeler.

511-512. TWO SWORDS.

Lent by Miss F. Wheeler.

513-514. TWO PISTOLS.

Lent by Miss F. Wheeler.

515. PERPETUAL ALMANACK.

Lent by Miss F. Wheeler.

Invented by Samson Richards, and issued under the patronage of H.M. William IV. and the Honourable East India Company.

516. SEVEN PLANS OF EAST INDIA COMPANY'S
WAREHOUSES, 1834-5.*Lent by Miss F. Wheeler.*

517. BOOKS—

- (1.) "Regimental Order, Royal East India Volunteers," 1834.
- (2.) "Shipping," 1830. The Company's moorings are given on page 5.
- (3.) "Standing Orders, Royal East India Volunteers," 1821.
- (4.) "Field Exercise and Evolutions," 1824. By Major-General Sir Henry Torrens.

Lent by Miss F. Wheeler.

518. GENERAL RETURN OF TWENTY THOUSAND VOLUNTEERS, REVIEWED BY HIS MAJESTY GEORGE III. IN HYDE PARK, OCTOBER, 1803.

Lent by Miss F. Wheeler.

519. TWO TICKETS OF INVITATION TO DINNER, ROYAL EAST INDIA VOLUNTEERS.

Lent by Miss F. Wheeler.

520. Woodcut—

ALLEGORICAL REPRESENTATION OF THE DISAPPEARANCE OF THE COMPANY AS A TRADING BODY.

Dated 29th November, 1837.

Lent by Miss F. Wheeler.

521. LETTERS—

- (1.) Letter from Colonel Astell, 6th November, 1834.
- (2.) Letter from Colonel Astell, 3rd December, 1834.
- (3.) Letter from Colonel Astell, 3rd March, 1831.
- (4.) Letter to Colonel Astell, 5th November, 1834.
- (5.) Letter from Lord Melbourne, 29th January, 1834.
- (6.) Letter dated 20th December, 1799.

Lent by Miss F. Wheeler.

522. OLD SILK FLAG, ROYAL EAST INDIA VOLUNTEERS.

Lent by Miss F. Wheeler.

523. THREE ROYAL COMMISSIONS OF CORNELIUS WHEELER AS ENSIGN, LIEUTENANT, AND CAPTAIN RESPECTIVELY, IN THE ROYAL EAST INDIA VOLUNTEERS.

With the tin case in which they were kept.

Lent by Miss F. Wheeler.

524. TWELVE PATTERN BUTTONS OF ROYAL EAST INDIA VOLUNTEERS, WITH TWO LISTS OF PRICES.

Lent by Miss F. Wheeler.

525. UNIFORM OF THE CORPS OF ROYAL EAST INDIA VOLUNTEERS.

- (1.) Head-dress with plumes.
- (2.) Officer's dress-coat with epaulettes.
- (3.) Military cloak.
- (4.) Pair of Gloves.
- (5.) White sword belt.
- (6.) Black sword belt.
- (7.) White belt for carrying colours.
- (8.) Sword knot.
- (9.) Two sashes.

Lent by Miss F. Wheeler.

526. Memoranda—

THE COMPANY'S SHIP *BRIDGEWATER*.

Lent by Maj.-Gen. G. R. Manderson.

527. THE ARMS OF THE HONOURABLE EAST INDIA COMPANY.

Lent by Edwin Graves, Esq.

528. Engraved portrait—

WILLIAM ASTELL, Esq.

By G. RAPHAEL WARD, from a painting by FREDERICK
R. SAY.

Lent by Miss F. Wheeler.

Mr. Astell was Colonel of the regiment of Royal East India Volunteers, established in 1820 on the plan of the three previous regiments disbanded in 1814. He was a prominent member of the Court of Directors, holding office for the unprecedented period of forty-seven years (1800-47), and serving as Chairman four times. He represented Bridgewater, and afterwards Bedford, in Parliament for many years, and was also for some time Governor of the Russia Company, and Chairman of the Great Northern Railway. He died in March, 1847.

529. ARMY MEDICINE BOTTLE OF THE EAST
INDIA COMPANY.

Lent by Sir George Birdwood, K.C.I.E., C.S.I.

Presented to Sir George Birdwood, K.C.I.E., C.S.I., by General
G. G. Pearse.

INTRODUCTION.

IN introducing to the public the extensive collection of Indian Art gathered together within the Queen's Palace, the Directors wish to express their thanks to the "Society for the Encouragement and Preservation of Indian Art," for their very valuable aid in the department of the Art loan section; the Directors also wish to thank the gentlemen of Committee, who have so zealously brought together the very interesting and valuable collection of works, in illustration of the history of the East India Company.

These collections, with the gathering of pictures upon the walls, are the most representative and exhaustive ever brought together in this country, by private enterprise, and are especially valuable as showing visually the conditions of social life in India, and the past and present state of the arts of that great country.

It will be noticed that in pictorial art, the authorities have as much as possible confined themselves to the works of European artists, who have visited and painted in India.

The authorities can fairly claim to have brought together a collection of works not only valuable as illustrating the people, their habits and surroundings, in a very conclusive way, but also notable from the artistic quality of the works themselves. It would be invidious for the Directors to select from the exhibitors any names for especial mention, but they wish to express their keen appreciation of the great assistance rendered to the Exhibition, by the generous way in which the many artists and owners, have responded to the invitation of the Company. To them the Directors beg to tender their best thanks.

In the body of the catalogue will be found comprehensive essays, on the various branches, into which the Art loan section is divided; it is, therefore, unnecessary for me to particularize any of the objects contained therein. I will only call the attention of the public, to the very interesting objects, which illustrate the foundation and growth of our Indian Empire, amongst which are the various memorials of Lord Clive and Tippoo Sahib.

Amongst the illustrious patrons of the Exhibition are the following

Princes and Nobles of India, to whom the thanks of the Directors are especially due :—

H.H. the Maharajah of Travancore, G.C.S.I.
 H.H. the Maharajah Sayaji Rao Guicowar of Baroda, G.C.S.I.
 H.H. the Maharajah Rawal Shri Takthsinghi of Bhaunagar,
 G.C.S.I.
 H.H. the Maharana of Oodeypore, G.C.S.I.
 H.H. the Maharajah of Kolhapoor, K.C.S.I.
 H.H. the Maharajah of Jeypore, G.C.S.I.
 H.H. the Senior Rani Sahib of Travancore, C.I.
 H.H. the Rani Seetia bai Sahib of Wadhwan.
 H.H. the Thakore of Limri.
 Shri Rajah Gajapati Rao.
 The Rani Gajapati Rao.
 Shri the Rajah Ranga Rao, Bahadur of Bobbili, K.C.I.E.

The Schools of Art in India were enabled to take part in this Exhibition, only through the generosity of the Directors of the London Exhibitions, who, when they heard the Government could not sanction any expenses, kindly undertook all charges connected with the packing, freight, &c., and the Directors have a lively sense of the obligations they are under to them, for their co-operation in this great undertaking.

The visitors cannot fail to appreciate the interesting collection enumerated in the catalogue, and I cannot repeat too often, how deeply those who have had the management of this section, are indebted to the public spirit, which prompted the many exhibitors, to aid in its inception and completion. It is only just to state, that much of the success that has attended the opening of the Art loan section is due to the very valuable assistance of Mrs. David Carmichael, the Hon. Sec. of the Society for the Encouragement and Preservation of Indian Art, aided by the personal efforts of General and Mrs. Godfrey Pearse, Mrs. Paget, Mr. Robert Sewell, Mrs. Cole, Colonel Leigh Hunt, Mr. Candy, and Mrs. Keatinge. To the Committee, and Mrs. Pheroze Thomas, the Secretary of the S.E.P.I.A., we are also indebted, for the most zealous assistance in bringing to a successful issue the object in view, and it will be a cause of congratulation to all concerned if these efforts, in however small a degree, bring into closer communion the Empires of the East and West.

JAMES D. LINTON.

June 17th, 1895.

P I C T U R E S.

1. **Gwalior Fort, Pilgrims Resting.** *R. W. Allan, R.W.S.* For sale.
Exhibitor, R. W. Allan, R.W.S.
2. **The Taj, Agra.** *R. W. Allan, R.W.S.* For sale.
Exhibitor, R. W. Allan, R.W.S.
3. **Balabai, one of the Dhar family, Central India.** *W. Carpenter.*
Exhibitor, General Keatinge, V.C.
4. **Gallardias.** *Mrs. McMullen.* For sale.
Exhibitor, Mrs. F. F. McMullen.
5. **Wall Surface Decoration.** *M. V. Dhurander.*
Exhibitor, H.H. the Maharajah of Kothapur.
6. **Colombo from Mutwall, Ceylon.** *The late Andrew Nicholl, R.H.A.* For sale.
Exhibitor, Miss Nicholl.
7. **Temple of Baghesri, Nepal.** *Colonel Sir E. L. Durand, Bt.*
Exhibitor, Colonel Sir E. L. Durand, Bt.
8. **A Muchie Wattee, Fisherwoman of Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
9. **The Sun's Last Rays in the Himalayas.** *Mrs. E. Hart.* For sale.
Exhibitor, Mrs. E. Hart.
10. **The Rock at Trichinopoly.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
11. **A Tank in Southern India.** For sale.
Exhibitor, Mrs. Furnell.
12. **A Tea Plantation, Palumpore, Kangra Valley.** *Cecil W. Quinnell.*
Exhibitor, Cecil W. Quinnell.
13. **Kutb Minat, Delhi.** *Reginald Barratt.*
Exhibitor, Reginald Barratt.
14. **Entrance Gateway of the Taj Mahal, Agra.** *Reginald Barratt.* For sale.
Exhibitor, Reginald Barratt.
15. **The Garden of Akbar.** *Reginald Barratt.*
Exhibitor, Reginald Barratt.
16. **The Jasmine Tower, Agra.** *Reginald Barratt.* For sale.
Exhibitor, Reginald Barratt.
17. **Jumna Musjid, Delhi.** *Reginald Barratt.* For sale.
Exhibitor, Reginald Barratt.
18. **Street in Nasik.** *H. van Ruith.*
Exhibitor, Mrs. John Jardine.

19. **A Festive Decoration over a Gateway to a House.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
20. **The Second Defile in the Irawaddy, Upper Burma.** *Mrs. E. Hart.*
Exhibitor, Mrs. E. Hart.
21. **A Bit of the Fort, Agra.** *Reginald Barratt.* For sale.
Exhibitor, Reginald Barratt.
22. **Taj Mahal, Agra.** *Reginald Barratt.* For sale.
Exhibitor, Reginald Barratt.
23. **The Palace Court, Oodeypore.** *Robt. W. Allan, R.W.S.*
Exhibitor, W. S. Caine, M.P.
24. **Tuginunduo Palace, Oodeypore.** *Lady Grant Duff.*
Exhibitor, Lady Grant Duff.
25. **Scolding the Elephants.** *Colonel Sir E. L. Durand, Bt.* For sale.
Exhibitor, Colonel Sir E. L. Durand, Bt.
26. **An Eastern Tray of Roses.** *Miss J. Girdwood.* For sale.
Exhibitor, Miss J. Girdwood.
27. **The Avalanche Valley and Koondah Range.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
28. **Indian Temple, Ceylon.** *Mrs. Murray Cookesley.* For sale.
Exhibitor, Mrs. Murray Cookesley.
29. **The Young Maharanee.** *Mrs. Murray Cookesley.* For sale.
Exhibitor, Mrs. Murray Cookesley.
30. **Somali Woman.** *H. van Ruith.*
Exhibitor, Lieutenant-General Hogg.
31. **Dhosa Battring Ghat.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
32. **Tiger and Pheasants.** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
33. **South Indian Landscape.** *Hermann Linde.* For sale.
Exhibitor, Hermann Linde.
34. **Persian.** *H. van Ruith.*
Exhibitor, Lieutenant-General Hogg.
35. **Near Jaipur in Rajputana : Storm impending.** *Dr. de Plabek.*
Exhibitor, Sir A. C. Lyall.
36. **Benares.** *R. W. Allan, R.W.S.* For sale.
Exhibitor, R. W. Allan, R.W.S.
37. **Duke's Nose, Bhan Ghaut, Bombay.**
Exhibitor, C. Hawkes.
38. **"Wounded."** *F. T. Smith.* For sale.
Exhibitor, F. T. Smith.
39. **Lahore.** *R. W. Allan.*
Exhibitor, W. S. Caine, M.P.
40. **A Sunset at Benares.** *R. W. Allan.*
Exhibitor, Miss Newton.
41. **On the Beach at Madras.** *R. W. Allan, R.W.S.*
Exhibitor, R. W. Allan, R.W.S.
42. **A Street in Oodeypore.** *R. W. Allan, R.W.S.*
Exhibitor, D. McCorkendale.
43. **The Himalaya Mountains from Darjeeling.** *R. W. Allan, R.W.S.*
For sale.
Exhibitor, R. W. Allan, R.W.S.

44. **Elephant Battery.** *Maj.-Genl. G. R. Brown, R.H.A.*
Exhibitor, F.M. Lord Roberts, G.C.B., V.C., &c., &c.
45. **Early Morning at the Dhosa Samel, Battring Ghat, Benares.**
Walter Duncan, A.R.W.S. For sale.
Exhibitor, W. Shadbolt.
46. **The Temple of Jaggernath, Oodeypore.** *R. W. Allan, R.W.S.*
Exhibitor, D. McCorkendale.
47. **The Hour of Prayer, Hyderabad.** *R. W. Allan, R.W.S.*
Exhibitor, W. S. Caine, M.P.
48. **The Lake at Oodeypore.** *R. W. Allan.*
Exhibitor, D. McCorkendale.
49. **Near Marlimund, Ootacamund, Nilgheri Hills.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
50. **Delhi.** *Robt. W. Allan, R.W.S.*
Exhibitor, Hon. Miss Talbot.
51. **Kabul Bazaar.** *Colonel Woodthorpe.*
Exhibitor, Colonel Woodthorpe, C.B., R.E.
52. **"On Guard."** *John A. Sherlock.* For sale.
Exhibitor, John A. Sherlock.
53. **"Rich Spoil."** *J. T. Nettleship.*
Exhibitor, W. Penn.
54. **A Summer's Evening on the Gulf of Manaar, Southern India.** *B. F. Gribble.* For sale.
Exhibitor, B. F. Gribble.
55. **Sketch of Siwaliks and Ganges, Dehra Doon.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
56. **Mrs. Cowarjee Jehanghier.** *Sydney Hodges.*
Exhibitor, Sydney Hodges.
57. **Sir Pratof Sing, Prime Minister of Jodhpur.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C., &c., &c.
58. **Sand, Sea, and Casuarinas.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
59. **On the Dal Lake, Kashmir.** *F. H. Andrews.* For sale.
Exhibitor, F. H. Andrews.
60. **Portrait.** *Isaac Benjamin.*
61. **F.M. Lord Strathnairn. G.C.B.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C., &c., &c.
- 61A. **The Interior of the Kanaree Caves at Salsette.** *T. Daniell, R.A., 1827.*
Exhibitor, J. Cooling.
62. **Tomb of Ahmad Shah.** *Mrs. Keatinge.*
Exhibitor, Mrs. Keatinge.
63. **H.H. the Maharajah Juswunh Singh of Jodhpore.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
64. **Portrait.** *Isaac Benjamin.*
65. **Sketch on Suswa, Dehra Doon.**
Exhibitor, Colonel Sir E. L. Durand, Bart.
66. **Colombo. Entrance to Harbour with Lighthouse, with first burst of S.W. Monsoon.** *Robert T. Pritchett.*
Exhibitor, Robert T. Pritchett.

67. **Jamrood Fort, at the entrance to the Khyber Pass.** *R. T. Pritchett.* For sale.
Exhibitor, R. T. Pritchett.
68. **A Bugla off the Coast of Coorg.** *Robert T. Pritchett.* For sale.
Exhibitor, Robert T. Pritchett.
69. **Malay Pirate in Indian Ocean Chasing a Dhow.** *Robert T. Pritchett.* For sale.
Exhibitor, Robert T. Pritchett.
70. **Ponnamallee Road, Madras.** *Mrs. Furnell.*
Exhibitor, Mrs. Furnell.
71. **Slave Lake, Colombo, Ceylon.** *The late Andrew Nicholl, R.H.A.*
For sale.
Exhibitor, Miss Nicholl.
72. **Colombo; Buddhist Priest going his round.** *Robt. T. Pritchett.*
For sale.
Exhibitor, Robt. T. Pritchett.
73. **The Edge of the Sholah. Young Foliage of the Naga Tree.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
74. **Malay Pirate close hauled in Indian Ocean.** *Robt. T. Pritchett.* For sale.
Exhibitor, Robt. T. Pritchett.
75. **View of Attock across the Indus looking towards the Hindoo Koosh range of Mountains.** *Robt. T. Pritchett.*
Exhibitor, Robt. T. Pritchett.
76. **Near Ootacamund, Neilgherry Hills, Madras.** *Mrs. Furnell.*
For sale.
Exhibitor, Mrs. Furnell.
77. **Burmese Procession conducting a boy to a Monastery to become a Scholar.** *Colonel Woodthorpe.*
Exhibitor, Colonel R. G. Woodthorpe, C.B., R.E.
78. **Burmese River Boat, Molineur.** *Robt. T. Pritchett.* For sale.
Exhibitor, Robt. T. Pritchett.
79. **Old Lukkhur on the Indus.** *R. T. Pritchett.* For sale.
Exhibitor, R. T. Pritchett.
80. **The Nerbada, from a Political Agent's House.** *W. Carpenter.*
Exhibitor, W. Carpenter.
81. **Gopram of the Temple in the Vellore Fort.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
- 82 to 87. **Copies by the best Jeypore Artists of, it is presumed, contemporary portraits of Indian Emperors and ruling Chiefs and other distinguished persons.** The originals are the property of the Maharajahs of Jeypore, Jodhpore and Udaipur.
Exhibitor, Brigade-Surgeon Lieut.-Col. Hendley, C.I.E.
88. **General J. E. Thackwell, C.B.** *Sydney Hodges.*
Exhibitor, Sydney Hodges.
89. **"Thou makest Darkness."** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
90. **"After the Battle."** *J. T. Nettleship.* Suggested by Sir Edwin Arnold's "Light of Asia." For sale.
Exhibitor, Abraham Booth.

91. **"A Dirge in the Desert."** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
92. **"A Outrance."** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
93. **"Who shall Rouse him up."** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
94. **"Lions by Moonlight."** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
95. **Fear.** *J. T. Nettleship.* For sale.
Exhibitor, Abraham Booth.
96. **"A Big Drink."** *J. T. Nettleship.*
Exhibitor, Francis Becker.
97. **"In the nick of Time."** *J. T. Nettleship.*
Exhibitor, Abraham Booth.
98. **Benok, a Sketch at Mussorie.** *Colonel Sir E. L. Durand, Bart.*
For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
99. **Valley of Khatmandu, Nepal.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
100. **Turkoman, Goat Game.** *Colonel Sir E. L. Durand, Bart.*
For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
101. **Old Hindoo Durbar Hall, Temples, Patun, Nepal.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
102. **The Viscount Cross, G.C.B., Secretary of State for India, 1886-92.** *Sydney Hodges.*
Exhibitor, Sydney Hodges.
103. **The Diwal Giri Snows from Nepal.** *Colonel Sir E. L. Durand, Bart.* For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
104. **The "Bunder Poonah," Himalayas** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
105. **Himalayas at Sunrise, Nepal.** *Colonel Sir E. L. Durand, Bart.*
For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
106. **Temple of Pushupatti, Natti, Nepal.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
107. **Temple of Siva, Bawani, Nepal.** *Col. Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
108. **"A Jink."** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
109. **Mahasier Pool, Ganges, Dehra Doon.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.
110. **A Central Asian Defeat.** *Colonel Sir E. L. Durand, Bart.*
For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
111. **Sing La Peaks, Nepal.** *Colonel Sir E. L. Durand, Bart.*
Exhibitor, Colonel Sir E. L. Durand, Bart.

112. **Design for Mantelpiece.**
Exhibitor, Mayo School of Art, Lahore.
113. **Textile Manufactures of India.** *The late J. Forbes Watson, M.D.*
Exhibitor, W. Griggs.
114. **Fresco Decoration.**
Exhibitor, Mayo School of Art, Lahore.
115. **Among the Hills, Kashmir.** *Miss Cissie Burrell Smith, from Sketch by Major Strutt.* For sale.
Exhibitor, Miss Cissie Burrell Smith.
116. **Lilac Duranta.** *Mrs. McMullen.*
Exhibitor, Mrs. McMullen.
117. **Native Types.**
Exhibitor, Colonel Woodthorpe, C.B., R.E.
118. **In the Himalayas.** *Mrs. James Jardine.*
Exhibitor, Mrs. James Jardine.
119. **The Bridge near Tillicherry.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
120. **Akbar Fort, Ajmere.**
Exhibitor, Mrs. Keatinge.
121. **Natives gathering Mangoes, Hawkes Bungalow, Bombay.**
Exhibitor, Mrs. C. Gaisford.
122. **White Duranta.** *Mrs. F. F. McMullen.*
Exhibitor, Mrs. F. F. McMullen.
123. **Sketch in the Bazaar.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
124. **The Lawrence Asylum, Lovedale, Portacamund.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
125. **Pastel.** *Bomamji Pistoiji.*
Exhibitor, Lieut.-Colonel Gerald Martin.
126. **Portrait of Marquis of Dufferin and Ava** *H. Tamyn Brooks.*
Exhibitor, H. Tamyn Brooks.
127. **Tenitta, Simla.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
128. **Stealth.** *G. F. Waldo Johnson.*
Exhibitor, G. F. Waldo Johnson.
129. **India's Romance.** *R. W. Withers-Lee.* For sale.
Exhibitor, R. W. Withers-Lee.
130. **Cave Temple at Ellora.** *Mrs. James Jardine.*
Exhibitor, Mrs. James Jardine.
131. **A Right and Left.** *Colonel Sir E. L. Durand, Bart.* For sale.
Exhibitor, Colonel Sir E. L. Durand, Bart.
132. **Mahableshtar Bazaar.** *H. A. Olivier.* For sale.
Exhibitor, H. A. Olivier.
133. **A Kulu Pine Forest.** *Colonel H. E. B. Tanner.* For sale.
Exhibitor, Colonel H. E. B. Tanner.
134. **The Rajah's Captive.** *Herbert Johnson.* For sale.
Exhibitor, Herbert Johnson.
135. **St. George's Hall, Windsor Castle, July 8th, 1886. H.M. the Queen receiving Indian and Colonial Natives, who offer Gifts.** *R. T. Pritchett.*
Exhibitor, R. T. Pritchett.

136. **Glacier in the Mountains near Gilgit, North of Kashmir.**
Maj.-Gen. Tanner, R.A.
Exhibitor, Sir A. C. Lyall.
137. **Himalayas, Jamgootnee, Gumnootree.** *Sir Richard Sankey, K.C.B., R.E.*
Exhibitor, Sir Richard Sankey, K.C.B., R.E.
138. **Sari Weaving, Poonah.** *H. A. Olivier.* For sale.
Exhibitor, H. A. Olivier.
139. **Offerings to the Ganges. A Sketch at Benares.** *Herbert Johnson.* For sale.
Exhibitor, Herbert Johnson.
140. **The Bird of the Temple.** *M. V. Dhurander.*
Exhibitor, H.H. the Maharajah of Kothapur.
- 141 to 148. **Cartoon.** *H. Van Ruith.*
Exhibitor, H.H. the Thakore of Limri.
149. **Rhinoceros Charging.** *J. T. Nettleship.* For sale.
Exhibitor, J. Cowell.
150. **Cartoon.** *H. Van Ruith.*
Exhibitor, H.H. the Thakore of Limri.
151. **Fresco Decoration.**
Exhibitor, Mayo School of Art, Lahore.
152. **Design for Fresco Decorations.**
Exhibitor, Mayo School of Art, Lahore.
153. **Design for Mantelpiece.**
Exhibitor, Mayo School of Art, Lahore.
154. **Fresco Decoration.**
Exhibitor, Mayo School of Art, Lahore.
155. **Textile Manufactures of India.** *The late J. Forbes Watson, M.D.*
Exhibitor, W. Griggs.
156. **Textile Manufactures of India.** *The late J. Forbes Watson, M.D.*
Exhibitor, W. Griggs.
157. **Damascening of Arms in Gold.**
Exhibitor, W. Griggs.
158. **Ajanta Caves.** *John Griffiths.*
Exhibitor, W. Griggs.
159. **H.H. Sree Rama Varma, G.C.S.I., the present Maharajah of Travancore.** *K. Padmanhalen Tampi.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
160. **Fresco Decorations.**
Exhibitor, Mayo School of Art, Lahore.
161. **Fresco Decoration.**
Exhibitor, Mayo School of Art, Lahore.
162. **Fresco Decorations.**
Exhibitor, Mayo School of Art, Lahore.
163. **A Pensioned Gunner.** *N. Siva Rama Pilay.* For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
164. **Krishna, 6th Incarnation.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
165. **The Blessed Virgin and Holy Child.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
166. **The Blessed Virgin.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.

167. **Nitgananda, a Hindoo Prophet.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
168. **The Crucifixion.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
169. **Design and Motto.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
170. **Tri Tri Saraswati, Goddess of Music and Wisdom.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
171. **Juguthabri, Upholder of the Universe.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
172. **Juguthabri, Upholder of the Universe.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
173. **Aunapurna, Goddess of Plenty.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
174. **Juguthabri, Upholder of the Universe.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
175. **Christ ascending to Heaven.** *Indian Widow.* For sale.
Exhibitor, A. P. Sen.
176. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
177. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
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182. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
183. **Photos from Mutiny Album.** *J. C. A. Dannenberg, Mussoori, N.W.P.* For sale.
Exhibitor, W. Chevis.
184. **Photos from Mutiny Album.** *J. C. A. Dannenberg, Mussoori, N.W.P.* For sale.
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Exhibitor, Mayo School of Art, Lahore.
187. **Photograph of the Lahore Museum.**
Exhibitor, Mayo School of Art, Lahore.
188. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
189. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
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195. **Photos from Mutiny Album.** *J. C. A. Dannenberg, Mussoori,*
N.W.P. For sale.
Exhibitor, W. Chevis.
196. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
197. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
198. **Photograph of the Lahore Museum.**
Exhibitor, Mayo School of Art, Lahore.
199. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
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213. **Photograph of Punjab Village Life.** *Bhai Gurdit Singh.*
Exhibitor, Mayo School of Art, Lahore.
214. **Photograph of the Lahore Museum.**
Exhibitor, Mayo School of Art, Lahore.

215. **Kerala Varma, F.M.U.M.R.A.S.** *Ravi Varma.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
216. **H.H. Sakshimi Bayi C.I. The Senior Ranees of Travancore.**
Ravi Varma.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
217. **Krishna, with Milkmaids robbing Curds.**
Exhibitor, Jeypore Museum.
218. **Series of twelve Rulers of Jodhpore, to show mode of Dress and Equipment of Old Days.**
Exhibitor, Jeypore Museum.
219. **Group of twenty-four Jain Lords.**
Exhibitor, Jeypore Museum.
220. **Hahneman bringing a Healing Shrub.**
Exhibitor, Jeypore Museum.
221. **A Sikh King, Rumjit Singh.**
Exhibitor, Jeypore Museum.
222. **Princess on Horseback.**
Exhibitor, Jeypore Museum.
223. **A Mahomedan Princess.**
Exhibitor, Jeypore Museum.
224. **Rhama's Installation by Vishwamitra.**
Exhibitor, Jeypore Museum.
225. **Hanuman burning Lanka.**
Exhibitor, Jeypore Museum.
226. **Krishna and Radha at Play.**
Exhibitor, Jeypore Museum.
227. **Mahadera Shira.**
Exhibitor, Jeypore Museum.
228. **Painted Mirror.** *The Rani Gajapati Rao.*
Exhibitor, The Rani Gajapati Rao.
- 229-234. **Series of twelve Rulers of Jodhpore, to show mode of Dress and Equipment of Old Days.**
Exhibitor, Jeypore Museum.
235. **Hawawahl, or the Palace of the Winds at Jeypore.**
Gurbaksha Sadh.
Exhibitor, Jeypore Museum.
236. **Boar Hunt.** *Nawob Abdurahaman Khan Bahadur.*
Exhibitor, Jeypore Museum.
237. **Elopement by means of an Elephant.**
Exhibitor, Jeypore Museum.
238. **A Rajput King and Woman.**
Exhibitor, Jeypore Museum.
239. **A Mussulman Beguin.**
Exhibitor, Jeypore Museum.
- 240-244. **Series of twelve Rulers of Jodhpore, to show mode of Dress and Equipment of Old Days.**
Exhibitor, Jeypore Museum.
245. **A Horse.**
Exhibitor, Jeypore Museum.
246. **Theshayee Charayer.**
Exhibitor, Jeypore Museum.
247. **Krishna and Radha at a Fountain.**
Exhibitor, Jeypore Museum.

248. **A Rajput King.**
Exhibitor, Jeypore Museum.
249. **Two Women with Spears.**
Exhibitor, Jeypore Museum.
250. **A Mussulman Nawob.**
Exhibitor, Jeypore Museum.
251. **Krishna and Radha at Play.**
Exhibitor, Jeypore Museum.
252. **A Rajput King killing a Tiger.**
Exhibitor, Jeypore Museum.
253. **Fight between Rham and Rasana.**
Exhibitor, Jeypore Museum.
254. **Krishna and Radha on Horseback.**
Exhibitor, Jeypore Museum.
255. **Painted Mirror.** *The Rani Gajapati Rao.*
Exhibitor, The Rani Gajapati Rao.
256. **A Sudra Lady playing Veena.** *Ravi Varma.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
257. **Low Caste Hindoo Woman going to the Temple.** *Mrs. F. F. McMullen.*
Exhibitor, Mrs. F. F. McMullen.
258. **Night-blowing Cereus.** *Mrs. F. F. McMullen.* For sale.
Exhibitor, Mrs. F. F. McMullen.
259. **Low Caste Girl. Sindhee.** *Mrs. F. F. McMullen.*
Exhibitor, Mrs. F. F. McMullen.
260. **E. Elaugomania Pillay.** *Himself.*
Exhibitor, H.H. Maharajah of Travancore, G.C.S.I.
261. **Waiting for the Ferry.** *Ravi Varner.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
262. **The late Dewan of Travancore.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
263. **The Rulers of India.**
Exhibitor, Brigade-Surg. Lieut.-Colonel Hendley, C.I.E.
264. **Dendrobinin Album.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
265. **Wild Flowers of India.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
266. **Design for Table Top.**
Exhibitor, Mayo School of Art, Lahore.
267. **Dawn, Bombay.** *Mrs. John Jardine.*
Exhibitor, Mrs. John Jardine.
268. **Narlimund Reservoir, Nilgiris.** *Lady Grant Duff.*
Exhibitor, Lady Grant Duff.
269. **Death of Sir Donald Macleod.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
270. **Morning Toilet.** *M. V. Dhurandher.*
Exhibitor, H.H. the Maharajah of Kolhapur
271. **Raja Romanath Tagere.** *Native Artist.*
Exhibitor, Right Hon. Lord Northbrook.
272. **Tracing of Wall Painting in the Zenana.**
Exhibitor, Jeypore Museum.

273. **Hira Gateway and adjoining Temple at Debhoi Gujarat, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
274. **Design for Embossed Book-cover.**
Exhibitor, Mayo School of Art, Lahore.
275. **Design for Embossed Book-cover.**
Exhibitor, Mayo School of Art, Lahore.
276. **Design for Embossed Book-cover.**
Exhibitor, Mayo School of Art, Lahore.
277. **Mosque, Madras.** *Lady Grant Duff.*
Exhibitor, Lady Grant Duff.
278. **Tracing of Wall Painting in the Zenana.**
Exhibitor, Jeypore Museum.
279. **Indian Prince and Suite.**
Exhibitor, James Hall Neck.
280. **Wazir Khan's Mosque.**
Exhibitor, E. Nicholl.
281. **Design for Mantelpiece.**
Exhibitor, Mayo School of Art, Lahore.
282. **Design for Mantelpiece.**
Exhibitor, Mayo School of Art, Lahore.
283. **Design for Mantelpiece.**
Exhibitor, Mayo School of Art, Lahore.
284. **Wall Decoration.**
Exhibitor, Jeypore Museum.
285. **Ahmadabad. Rani Sipra's Mosque.** *C. Burgess, LL.D., C.I.E.*
Exhibitor, C. Burgess, LL.D., C.I.E.
286. **Cambay, Tomb of Umar Biu Ahmad il Kazarime, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
287. **Pillars from Old Temples at Kakkanur, Nizam's Dominions, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
288. **Small Carved Wood Window-frame from Kapadvany, Gujarat.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
289. **Ahmadabad. Windows from Sayyid Alamo Mosque.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
290. **Ahmedabad. Kankrias. Tank Sluice.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
291. **Mosque at Lucknow.** *Henry Salt.* For sale.
Exhibitor, W. A. Baskcomb.
292. **Hindoo Religious Lecturer.**
Exhibitors, Ramrao Corday and Sons.
293. **Pen and Ink.** *Ram Sing,* School of Art, Lahore, S.E.P.I.A.
Exhibitor, Mrs. David Carmichael.
294. **Wood-carved Stand for feeding Birds, Ahmadabad.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
295. **Muniporee Legend.** *Native Artist.*
Exhibitor, J. Carlton, Esq.

296. **Ahmedabad. Two Marble Tombs of the Queens of Ahmed Shah.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
297. **Palladakal. Windows from the Temple of Virupaksha Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
298. **Inner Front Doorway to Tomb of Shah Alum, Ahmedabad.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
299. **Ahmadabad. Panels from the Jaina Mosque.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
300. **Ahmadabad. Windows in Rani Sipri's Mosque.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
301. **Perforated Stone Window from Balagamve, in Maisur, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
302. **Ceiling Panel from Anhilvad Pattan, North Gujarat.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
303. **Ahmedabad. Shrine at Kankkria's Tank.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
304. **Statue of Richabdeva, in White Marble, from a Jaina Temple at Patair, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
305. **Perforated Stone Window from a Temple at Narsapur, 37 miles West of Harihar.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
306. **Screen on the South Face East End of Dada Hari's Tomb, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
307. **Ahmadabad. Section through Ahmad Shah's Mosque, Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
308. **Bharoch, Central Mehrab in the Jumna Mosque.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
309. **Ahmadabad. Mosque at Rajapur, Front Elevation. Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
310. **Ramesvaram. Colour Decorations in East Portico. Southern India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
311. **Group of Sculpture from a Temple at Rattihalli.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
312. **Balagamve. Doorway from a Temple.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.

313. **Balagamve. Ceiling from a Temple.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
314. **Arch on the Front of the Sikara of a Temple at Balagamve.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
315. **Debhol. Baroda Gateway, West Elevation. Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
316. **Bharok. Ceiling Panels from the Jami Masjid.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
317. **Group of Sculpture from a Temple at Rattihalli in the Dharwar District. Western India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
318. **Portion of Wall of Temple at Pur Jharwar District.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
319. **Mailāra Mailaralingappa Temple. East Doorway to Shrine. Southern India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
320. **Tirumalai. Paintings in Chambers in front of Rock at Jaina Temple. Southern India.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
321. **Ahmedabad. Marble Slab in the Floor of the Tomb Mai Alum in Shah Alam Group.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
322. **Elevation of the Temple of Nickauth Mahadeva at Lunak.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
323. **Spiral Dome in Jāmi Mosque, Ahmedabad.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
324. **Sides of Doorsteps, from Temples at Annigeri, in the Dharwar District.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
325. **Lakkundi Doorway from the Temple of Kasivisvewara.** *J. Burgess, LL.D., C.I.E.*
Exhibitor, J. Burgess, LL.D., C.I.E.
326. **Tiger-Shooting.** *F. T. Smith.* For sale.
Exhibitor, F. T. Smith.
327. **A Native Moonlight Scene.** *N. Siva Rama Pillay.* For sale.
Exhibitor, N. Siva Rama Pillay.
328. **A Naick Buffoon Smoking.** *K. Padmanabhen Tampi.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
329. **Krishna, an Incarnation of Vishnu playing with his Cats.** For sale.
Exhibitor, K. Padmanabhen Tampi.
330. **A Village Car, Southern India.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
331. **Holy Benares.** *H. A. Olivier.* For sale.
Exhibitor, H. A. Olivier.

332. **A Pulaya Woman waiting for Alms.** *C. Elaugamonía Pillay.*
For sale.
Exhibitor, C. Elaugamonía Pillay.
333. **Mount Everest, 29,002 feet, and Peak No. XIII., 27,799 feet, seen across 10½ miles of Eastern Nepal Ranges.**
Colonel H. C. B. Tanner. For sale.
Exhibitor, Colonel H. C. B. Tanner.
334. **Kinchingjunga.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
335. **At the Bath.** *Ravi Varma.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
336. **A Forest near Darjeeling.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
337. **The Taj Mahal in Agra, seen from the Garden.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
338. **The Top of the Temple on the Rock in Trichinopoli.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
339. **The "Gau Ghat" at the Holy Tushkar Lake.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
340. **Street in Colombo (Ceylon).** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
341. **The Kibar Pass, near Peshawur.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
342. **The Ganges and Benares.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
343. **A Tau in the Harbour of Bombay.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
344. **The Fort Ali Musdshid on the Kibar Pass.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
345. **The Kinchinjunga from Darjeeling.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
346. **The Indus, near Attok, seen from North to South.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
347. **The Tanadura River, near Mount Laxinier (Colombo).** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
348. **A Forest near Kandy, Ceylon.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
349. **Dambulla, View of the Northern part of Ceylon in the direction of Trincomalee.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
350. **The River Indus with the Tower of Attock.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.

351. **The Ghat in Benares.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
352. **The Adams Perak in Ceylon.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
353. **Seven Pagodas, Mahamalipur, near Madras.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
354. **Entrance Hall to the Elephants' Cave, Bombay.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
355. **Moseke Wezir Khan, in Lahore.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
356. **The Golden Temple, Amritsar.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
357. **The Taj Mahal in Agra. Seen from the entrance.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
358. **The Great Temple of Madura.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
359. **The Tank in Ajmere.** *Ludwig Hans Fischer.* For sale.
Exhibitor, Ludwig Hans Fischer.
360. **Detail of the Fort in Gwalior.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
361. **The Great Temple of Hamjir, the old Town of Vizanagara.** *Ludwig Hans Fischer.*
Exhibitor, Ludwig Hans Fischer.
362. **The Tami Musjid, Delhi.** *John Varley.*
Exhibitor, John Varley.
363. **A Rajah's Bride.** *C. W. Pittard.* For sale.
Exhibitor, C. W. Pittard.
364. **Going a-Ploughing Monsoon Time.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
365. **The Eastern Doon.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
366. **A Scene at an Indian Well.** *Horace Van Ruith.*
Exhibitor, E. P. Robertson.
367. **Cocoanut Day in Back Bay, Bombay.** *Horace Van Ruith.*
Exhibitor, E. P. Robertson.
368. **My Ayah, Goanea Christian.** *Mrs. F. F. McMullen.*
Exhibitor, Mrs. F. F. McMullen.
369. **Our Laughing Jack.** *N. Siva Rama Pilay.* For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
370. **Scene at the Battle of Betwa.**
Exhibitor, James Hall Neck.
371. **Indian Landscape, Gulmury.**
Exhibitor, James Hall Neck.
372. **Portrait of an Arab.** *H. Van Ruith.*
Exhibitor, Lieut.-General Hogg.

373. **Study of Head of Indian Girl.** *Rudolph Swoboda.*
Exhibitor, Mrs. Kebbel.
374. **Fakers in Islamabad, Kashmir.** *Rudolph Swoboda.* For sale.
Exhibitor, Rudolph Swoboda
375. **Jewish Lady.**
376. **In my Garden.** *L. E. Skinner.* For sale.
Exhibitor, L. E. Skinner.
377. **Indian Ryot.** *Rudolph Swoboda.*
Exhibitor, Mrs. Kebbel.
378. **Ramasami at Home on the Hills.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
379. **Mussulman Sepoy in H.H. the Maharajah Srinagur's Indian Regt. Twenty-three years old.** *Rudolph Swoboda.*
Exhibitor, Mrs. Kebbel.
380. **A Well near Madras.** *L. E. Skinner.* For sale.
Exhibitor, L. E. Skinner.
381. **General Michael.** *Native Artist.*
Exhibitor, General Michael.
382. **Lungar Procession in Hyderabad.** *H. Linde.* For sale.
Exhibitor, H. Linde.
383. **Muratta Woman.** *H. Van Ruith.*
Exhibitor, Lieut.-General Hogg, C.B.
384. **Rajput of Kutch.** *H. Van Ruith.*
Exhibitor, Mrs. John Jardine.
385. **Little Aden from Fort Tarshyne.** *Horace Van Ruith.*
Exhibitor, Lieut.-General Hogg, C.B.
386. **Mahratta Smoking Bhang in a Chillum.** *H. Van Ruith.*
Exhibitor, H.R.H. the Duke of Connaught.
387. **Gujarat.** *Horace Van Ruith.*
Exhibitor, J. Jardine, Q.C.
388. **Hindu Ascetic.** *H. Van Ruith.*
Exhibitor, Sir James Peile.
389. **Indian Dancing Girl, Bombay.** *H. Van Ruith.*
Exhibitor, Sir James Peile.
390. **The Gaekwar's Messenger.** *H. Van Ruith.*
Exhibitor, Sir Guyer Hunter.
391. **Man from Junagger Smoking the Hookah.** *H. Van Ruith.*
Exhibitor, H.R.H. the Duke of Connaught.
392. **Bombay, Dirzi.** *H. Van Ruith.*
Exhibitor, Mrs. John Jardine.
393. **A Bombay Malli.** *Horace Van Ruith.*
Exhibitor, James Jardine, Q.C.
394. **Flowers Painted in Bombay.** *H. Van Ruith.*
Exhibitor, Sir James Peile.
395. **Hindoo Wandering Minstrel.** *H. Van Ruith.*
Exhibitor, Lady Reay.
396. **Street in Bombay, Ghingaum Bazaar.** *H. Van Ruith.*
Exhibitor, Sir Guyer Hunter.
397. **Malabar Point, Bombay.** *H. Van Ruith.*
Exhibitor, Mrs. John Jardine.
398. **Bullock Cart, Bombay.** *Horace Van Ruith.*
Exhibitor, Sir Andrew Scott, K.C.S.I., M.P.

399. **Jaita, Sister to Siva and Godavery.** *Walter Duncan.* For sale.
Exhibitor, W. Shadbolt.
400. **Native Women of Simla.** *Walter Duncan.* For sale.
Exhibitor, W. Shadbolt.
401. **A Snake Charmer of Bombay, with Matheran Cobra and Mongoose.** *Walter Duncan.* For sale.
Exhibitor, W. Shadbolt.
402. **Yellow Lotus.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
403. **A Water-Carrier at Benares.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
404. **On the Ganges.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
405. **Head of a Singhalese.** *Walter Duncan.* For sale.
Exhibitor, W. Shadbolt.
406. **Embroidery Merchant.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
407. **Study of Tropical Foliage.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
408. **Joharah (the Jewel).** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
409. **Tank with Lotus Flowers, Calcutta.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
410. **Near Colombo, Ceylon.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
411. **Fishing Village, Suree, Bombay.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
412. **A Bhisti, or Water-Carrier.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
413. **A Mussulman of Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
414. **Where Lotus Blossoms are found.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
415. **Siva and Godavery, Daughters of a Hindoo Lawyer of Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
416. **A Guru's Wife, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
417. **Ruins of Hindoo Temple by the Kutah Minaar, Delhi.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
418. **Young Noummahae of Agra** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.

419. **Study of Plantain Tree.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
420. **View of Kinchinjunga, with Ferns in Foreground.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
421. **A Maharatta Woman and Child.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
422. **A Durgee (Tailor of Simla).** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
423. **Langour Apes stealing Plums from a Garden.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
424. **A Fakir of Benares, his body covered with grey.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
425. **By the Tank on Joory.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
426. **Rebekah.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
427. **The Taj Mahal of Agra. Tomb of Favourite Wife of Sha Jhean.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
428. **Foliage.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
429. **A Simla Woman with large Nose-ring.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
430. **A Mendicant of Benares.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
431. **View of Kinchinjunga, from the Bhootia Basti.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
432. **After-glow behind Fan Palm and Jungle Grass.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
433. **Red Lotus Lily.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
434. **Snake Charmers carrying Snakes in Baskets.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
435. **A Snake Charmer of Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
436. **A Jeweller's Workshop, Delhi.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
437. **A Bombay Woman carrying a Copper Lotah.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.

438. **A Hindoo Girl of Bombay with Caste-mark Forehead.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
439. **Red Lotus Lilies.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
440. **Pommelo Tree.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
441. **Female with Gold Ornaments.** *Walter Duncan, A.R.W.S.*
For sale.
Exhibitor, W. Shadbolt.
442. **Blue Lotus Lily.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
443. **Nautch Girls.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
444. **Window at Zenana.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
445. **The Taj Mahal at Agra. Tomb of Favourite Wife of Sha Jehan.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
446. **Aida.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
447. **Banks of the Hooghly, near Calcutta. Field of Sugarcane.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
448. **A Hindoo Feast with Wedding Nautch Dance.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
449. **A Corner Turret of a Tomb in the Kushra Bhag, Allahabad.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
450. **A Guru or Spiritual Adviser with Chikara and Bow with Brass Bells.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
451. **Chundi Silver Ornaments.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
452. **A Bombay Funeral.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
453. **Date Palms, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
454. **Jaitee.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
455. **Tank at Rambhag, Benares.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
456. **Dandy Wallah, Bhootan.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
457. **Confluence of the Jumna and Ganges.** *Walter Duncan A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
458. **Miss Bedford.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.

459. **A Street Arab of Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
460. **Wandering Nautch People.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
461. **A Sikh of the 9th Bengal Infantry (Hot Weather Uniform).**
Walter Duncan, A.R.W.S. For sale.
Exhibitor, W. Shadbolt.
462. **The Devan Khas Audience Hall.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
463. **The Ape God Temple of Hamman on Top of the Hill called Jake: 300 Monkeys are here fed daily by the Fakirs of the Temple.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
464. **A Group of Fan Palms, Camballa Hills, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
465. **A Hill Temple in the Valley, near Simla.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
466. **Llama or Buddhist Priest.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
467. **Natives of Ladak, Thibet.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
468. **A Native Conveyance of Benares called Ekka.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
469. **A Hindoo Girl with Flowers in her Hair, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
470. **Sikh Carpenters, Darjeeling.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
471. **Kinchinjunga, Early Morning, from Darjeeling.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
472. **A Fountain in the Kushra Bhag, Allahabad.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
473. **Landscape.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
474. **A Reckla, Native Carriage, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
475. **A Bargain with Madam, Sahib barah Annah, "Bucksheesh, Mame Sahib."** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.

476. **The Kutab Minhar, Delhi.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
477. **A Brahmin Girl of Katiwar.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
478. **Native House Decorations, Benares.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
479. **View of the Hills from Simla.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
480. **Where Lotus Blossoms are Found.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
481. **A Ladaki.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
492. **Head of Punjabee.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
483. **Study of Banyan Tree, Barrackpore, Calcutta.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
484. **Native Houses, in Duncan Road, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
485. **The Temple of Mahatalishmi, Natives with Offerings of Cocoanuts to the Goddess.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
486. **Bombay Coolie Woman.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
487. **Himalayan Snow Heights from Simla, Rhododendron Trees in Foreground.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
488. **Coast of Ceylon, Catamaran going out Fishing.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
489. **Hindoo Girl carrying Brass Cup.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
490. **A Brahmin Priest and his Brother.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
491. **Study of Tree Ferns and Foliage.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
492. **A Bhandu Wallah, or Man with Performing Monkeys, Benares.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
493. **A Toddy Hut, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
494. **High Caste Hindoo Girl, Bombay.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.

495. **A Sikh of the 9th Bengal Infantry.** *Walter Duncan, A.R.W.S.*
For sale.
Exhibitor, W. Shadbolt.
496. **Tank and Temple in the Garden of the Maharajah of Benares.** *W. Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
497. **A Zithaa Wallah, or Native Musician, Lucknow.** *W. Duncan, A.R.W.S.,* For sale.
Exhibitor, W. Shadbolt.
498. **A Hindoo Flower Woman of Bombay, with Necklace of Gold Mohurs.** *Walter Duncan.* For sale.
Exhibitor, W. Shadbolt.
499. **A Bhootia Woman, showing Ornaments of Silver and Bag Turquoise.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
500. **Natives of Ladak.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
501. **A Chow Prassu of the Viceroy of India.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
502. **General Bedford.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
503. **A Chowprassu of the Commander-in-Chief of Simla.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
504. **A Punkah-wallah's Shop, Benares.** *Walter Duncan, A.R.W.S.*
For sale.
Exhibitor, W. Shadbolt.
505. **Female at Prayer.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
506. **A Snake Charmer, Benares.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
507. **A Benares Boathouse with Sacred Peacock at the Prow and Alligator's Head at the Stern.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
508. **A Snake Charmer of Benares with Performing Scorpions.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
509. **Ball at Government House, Calcutta, given by his Excellency the Viceroy in Honour of H.R.H. the Prince of Wales.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
510. **The Maharanee of Oodeypore introduced to the Prince of Wales.** *W. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
511. **The Grand Chapter of the Most Exalted Order of the Star of India, H.R.H. Prince of Wales proceeding to the Grand Chapter Tent.** *W. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
512. **F.M. Sir Donald Stewart, G.C.B., K.S.I.** *Miss Reed.*
Exhibitor, Miss Reed.

513. **H.R.H. the Prince of Wales at Benares, on board the State Barge of the Maharajah of Benares.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
514. **Rajahs Embracing.** *W. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
515. **H.H. the Maharajah of Jhodpore at the Grand Chapter of the Star of India.** *W. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
516. **Signing the Treaty of Gandamuck.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
517. **Praying Wheel, Thibet.** *W. Simpson, R.I., M.R.A.S., &c.* For sale.
Exhibitor, W. Simpson, R.I., M.R.A.S., &c.
518. **Pillar in the Indra Subah Temple. Rock-cut Caves of Ellora.** *W. Simpson, R.I.* For sale.
Exhibitor, W. Simpson, R.I., M.R.A.S.
519. **Purdah Log seeing the Illuminations, Bombay.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
520. **Lord Northbrook, from a painting by Oules now at Government House, Calcutta.** *Breun.*
Exhibitor, Rt. Hon. Earl Northbrook.
521. **Group of Survivors of the Defence of Lucknow.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
522. **H.R.H. the Prince of Wales inspecting the Dalada, or Tooth Relic.** *W. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
523. **Arrival at Gwalior, H.R.H. the Prince of Wales mounting his Elephant.**
Exhibitor, Rt. Hon. Earl Northbrook.
524. **H.R.H. the Prince of Wales investing the Maharajah Jheend, Grand Chapter of the Star of India.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
525. **Rajah going to the Reception given by H.R.H. the Prince of Wales.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.
526. **Waiting for the Shahazadah Gwalior.** *Wm. Simpson.*
Exhibitor, Rt. Hon. Earl Northbrook.

SMALL SCREENS.

527. **Jodhpur Fort, Rajputana.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
528. **Wild Flowers of India.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
529. **Wild Flowers of India.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
530. **Portrait of the late Miss Ave Bhownaggee.** For sale.
Exhibitor, Aimée Geflowski.

531. **A Blind Beggar.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
532. **Sweetmeat Seller, Rajkote.** *Mrs. Keatinge.*
Exhibitor, Mrs. Keatinge.
533. **Four Views in the Piwar Kital.** *Colonel R. G. Woodthorpe, C.B., R.E.*
Exhibitor, Colonel R. G. Woodthorpe, C.B., R.E.
534. **General Sir C. J. Napier, G.C.B.** *C. Grant.*
Exhibitor, Rt. Hon. Earl Northbrook.
535. **The Sun Setting on the Sogar Hossein Lake, Hyderabad, Deccan.** *Mrs. E. Hart.*
Exhibitor, Mrs. E. Hart.
536. **Hindoo Temple on the Ganges, Cawnpore.**
Exhibitor, Mrs. J. H. Seabrooke.
537. **Begum of Lucknow.**
Exhibitor, Mrs. Visy Westmacotte.
538. **Nesamuck, Din.**
Exhibitor, Mrs. J. H. Seabrooke.
539. **Picture of Lady Wenlock.** Frame carved by the Madras School of Art.
Exhibitor, Lord de Vesci.
540. **Bombay.** *Mrs. James Jardine.*
Exhibitor, James Jardine, Esq., Q.C.
541. **A Rainy Evening in the Dekhan, Western India.** *Colonel Pullen, R.E.*
Exhibitor, Sir A. C. Lyall.
542. **At the River.** *M. V. Dhurandher.*
Exhibitor, H.H. the Maharajah of Kolhapur.
543. **After-glow on the Irawaddy.** *Mrs. E. Hart.*
Exhibitor, Mrs. E. Hart.
544. **Two Views on the Narbuda River, Nimar.** *W. Carpenter.*
Exhibitor, General Keatinge, V.C., C.S.I.
545. **Madras Beach from the Ice House.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
546. **The Kotab Minar, Delhi.** *Miss Anita Tayler.*
Exhibitor, Miss Anita Tayler.
547. **A Village Scene, Early Morning, Madras.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
548. **The Second Royal Mendicant.** *Walter Duncan, A.R.W.S.* For sale.
Exhibitor, W. Shadbolt.
549. **A Village Street, Kallukurichi.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
550. **Indian Tailor.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
551. **Vendors of Vegetables.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
552. **Date Palms and Persian Water Wheel.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
553. **Crimson Hibisans.** *Mrs. F. F. McMullen.* For sale.
Exhibitor, Mrs. F. F. McMullen.

554. **Leaving the Mosque.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
555. **Laranthus.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
556. **The Tallipot Palm, Leaves 20 feet long.** *Mrs. Furnell.*
Exhibitor, Mrs. Furnell.
557. **Gallardias.** *Mrs. F. F. McMullen.* For sale.
Exhibitor, Mrs. F. F. McMullen.
558. **Dilwarra Temple, Mount Abu.**
Exhibitor, Mrs. Keatinge.
559. **Naga Warrior, Baupara Tribe in Full War Dress.** *S. E. Peal.*
Exhibitor, C. Peal, F.L.S.
560. **Wild Flowers of India.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. J. MacAlister Seaton.
561. **Indian Raos House, which was held during the Siege of Delhi by 2nd Ghoorkas.**
Exhibitor, General Sir Charles Reid, G.C.B.
562. **The Madras Beach.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
563. **Jodhpur Fort, Rajputana.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
564. **Waiting for the Birds. Hawking Party.** *Colonel R. G. Woodthorpe, C.B., R.E.*
Exhibitor, Colonel R. G. Woodthorpe, C.B., R.E.
565. **The Koondahs, from Sylk's Bridle-path.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
566. **Women at the Well.**
Exhibitor, Huntly Gordon.
567. **Date Palms, Government House, Madras.** *Mrs. Furnell.*
For sale.
Exhibitor, Mrs. Furnell.
568. **Hibiscus Nutabilis. Wild Flowers of the Nilgiris.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
569. **Scene in Kashmir.** *J. Burrell Smith.* For sale.
Exhibitor, J. Burrell Smith.
570. **Hindoo Family.** *N. Prowse Reilly.*
Exhibitor, N. Prowse Reilly.
571. **Alpinia Nutans.** *Mrs. J. Read-Brown.*
Exhibitor, Mrs. E. MacAlister Seaton.
572. **The Temples of Ambabai, Kolhapur.** *M. V. Dhurandher.*
Exhibitor, H.H. the Maharajah of Kolhapur.
573. **The Taj Mahal.** *A. Bilton.* For sale.
Exhibitor, A. Bilton.
574. **Bazaar Gossip.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
575. **Sleepy Sellers.** *N. Prowse Reilly.* For sale.
Exhibitor, N. Prowse Reilly.
576. **Jodhpur Bazaar, Rajputana.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
577. **Crimson Poinkettia.** *Mrs. F. F. McMullen.*
Exhibitor, Mrs. F. F. McMullen.

578. **Muniporee Legend.** *Native Artist.*
Exhibitor, J. Carlton.
579. **The late Maharajah of Travancore, died 1860.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
580. **Feather Picture.**
Exhibitor, James Hall Neck.
581. **A Ghoorka from Life.** *A. G. Morrow.*
Exhibitor, A. G. Morrow.
582. **Panorama of Benares.** *Native Artist.*
Exhibitor, R. T. Pritchett.
583. **Maharaja Jung, Bahadoor of Nepal.** *C. Grant.*
Exhibitor, Rt. Hon. Earl Northbrook.
584. **Two Wazirs of Kashmir.**
Exhibitor, Colonel Woodthorpe, C.B., R.E.
585. **H.H. Marthandah Varma, a late Maharajah of Travancore.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
586. **Maharajah Ranjit Singh.** *Kapur Singh.*
Exhibitor, E. Nicholl.
587. **Portrait. Baba Keshub Chunder Sen.** *Native Artist.*
Exhibitor, Rt. Hon. Earl Northbrook.
588. **Feather Picture.**
Exhibitor, James Hall Neck.
589. **Muniporee Legend.** *Native Artist.*
Exhibitor, J. Carlton, Esq.
590. **Feather Picture.**
Exhibitor, James Hall Neck.
591. **Muniporee Legend.** *Native Artist.*
Exhibitor, J. Carlton, Esq.
592. **Picture describing Fight between Troops commanded by Sirdar Yakkub Khan and Sirdar Fateh Muhammed Khan, August, 1870.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C., &c.
593. **Three Gods.**
Exhibitor, Mrs. J. H. Seabrooke.
594. **Part of King Thebaw's Palace, Mandalay.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C., &c.
595. **Maharajah Jung Behadur of Nepal, G.C.B.** *Native Artist.*
Exhibitor, General G. G. Pearse, C.B., R.H.A.
596. **Five Paintings on Ivory by Native Artists.**
Exhibitor, J. H. Matthews.
597. **Muniporee Legend.** *Native Artist.*
Exhibitor, J. Carlton, Esq.
598. **H.H. the Maharajah of Bhownuggur, G.C.S.I.**
Exhibitor, James Linton.
599. **Portrait of Scindia. Given by himself to Gen. Keatinge.**
Exhibitor, General Keatinge, V.C., C.S.I.
600. **Dost Mahomed Khan, Ameer of Cabul.** *C. Grant.*
Exhibitor, Lord Northbrook.
601. **Sunset, Gussiesy Park, Madras.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
602. **An Intoxicated Fakir.** *K. Padmanabhen Tampi.* For sale.
Exhibitor, K. Padmanabhen Tampi.

603. **Court of Old Palace, Jodhpur.** *Mrs. Keatinge.*
Exhibitor, Mrs. Keatinge.
604. **"In at the Death."** *O. J. Sterndale.* For sale.
Exhibitor, O. J. Sterndale.
605. **Batting Ghat in Upper India.** *Raja Sir T. Madana Row, C.S.I.*
Exhibitor, Sir A. C. Lyall.
606. **Study of a Tamarind Tree.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
607. **Kinchinjunga from Darjeeling, Sunrise.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
608. **Portrait of a Woman.** *Isaac Benjamin.*
609. **Scene in the Desert.**
Exhibitor, C. Hawkes.
610. **Cocoanut Palms. Sunset in Travancore.** *F. C. Furnell.*
For sale.
Exhibitor, Mrs. Furnell.
611. **Portrait of a Woman.** *Tampi.* For sale.
612. **Kinchinjunga, from Darjeeling.** *G. F. Lamb.* For sale.
Exhibitor, G. F. Lamb.
613. **Portrait.** *Isaac Benjamin.*
614. **Lamb's Rock, Coonvar, Nilghirri Hills.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
615. **"Full Cry."** *O. J. Sterndale.* For sale.
Exhibitor, O. J. Sterndale.
616. **Hindu Temple, near Godra.** *Mrs. Keatinge.*
Exhibitor, Mrs. Keatinge.
617. **A Bungalow in the Cinnamon Gardens, Colombo, Ceylon.**
The late Andrew Nicholl, R.H.A.
Exhibitor, Miss Nicholl.
618. **The Elphinstone Bridge, Madras.** *Mrs. Furnell.* For sale.
Exhibitor, Mrs. Furnell.
619. **A Jewish Merchant at Cochin.** *K. Padmanabhen Tampi.*
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
620. **Portrait of a Woman. "Waiting."** *J. Sherlock.* For sale.

LARGE SCREEN,

621. **Church of the Holy Name, Poonah.** *The late Herbert A. K. Gribble, M.R.I.B.A.*
Exhibitor, B. F. Gribble.
622. **The Old Fortress, Delhi.** For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
623. **The Kutub Minar.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
624. **Mayo Hospital, Lahore, Punjab.**
Exhibitor, Dr. Burton Brown.
625. **Set of Drawings from Bas-relief on the Tomb of the late Maharajah Jeysingh of Jeypore, Founder of that City.**
Exhibitor, Major-General W. H. Beynon.

626. **Hindoo Girl.** *H. Van Ruith.*
Exhibitor, Lady Reay.
627. **Photograph of Temple.**
628. **Photograph of Temple.**
629. **The Salt Mines, Kheura, Punjab.** For sale.
Exhibitor, F. H. Andrews.
630. **A Snow Peak in Kumoan.** *Colonel H. E. B. Tanner.* For sale.
Exhibitor, Colonel H. E. B. Tanner.
631. **Mount Everest and his Neighbours.** *Colonel H. E. B. Tanner.*
For sale.
Exhibitor, Colonel H. E. B. Tanner.
632. **A Carved Wood House, Ashmedabad.** *M. V. Dhurandher.*
Exhibitor, H.H. the Maharajah of Kothapur.
633. **A Carved Wood House, Ahmedabad.**
Exhibitor, Major-General W. H. Beynon.
634. **A Carved Wood House, Ahmedabad.**
Exhibitor, Major-General W. H. Beynon.
635. **Sketches at Gwalior.** *H. Johnson.*
Exhibitor, H. Johnson.
636. **Mouth of the Rupel Valley, and the South Face of Nanga Parbat Mountain near Astor.** *Colonel H. E. B. Tanner.*
For sale.
Exhibitor, Colonel H. E. B. Tanner.
637. **The North Face of Nanga Parbat and the Indus Valley, showing an exposed Slope of 23,500 feet.** *Colonel H. E. B. Tanner.* For sale.
Exhibitor, Colonel H. E. B. Tanner.
638. **Lalla Rookh's Palace, Kashmir.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
639. **The Fir Punjab Pass.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
640. **Kinchinjunga, Kabru, Pandim, and Janu Sikkim.** *Colonel H. E. B. Tanner.* For sale.
Exhibitor, Colonel H. E. B. Tanner.
641. **A Kulu Torrent.** For sale.
Exhibitor, Colonel H. E. B. Tanner.
642. **Peaks above Palampur, Punjab Himalayas.** For sale.
Exhibitor, Colonel H. E. B. Tanner.
643. **The Caves of Boomjee, Kashmir.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
644. **The Marquis of Dufferin and Ava.** *W. Barron Hayes.* For sale.
Exhibitor, W. Barron Hayes.
645. **Kinchinjunga and surrounding Peaks. Ranging from 28,256 to 21,000 feet.** *Col H. E. B. Tanner.* For sale.
646. **Near the Source of a Punjab River.** *Colonel H. E. B. Tanner.*
For sale.
Exhibitor, Colonel H. E. B. Tanner.

647. **The Vale of Kashmir.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
648. **Photos from Mutiny Album.** *J. C. A. Dannenberg, Mussoori, N.W.P.* For sale.
Exhibitor, W. Chevis.
649. **Final Students of Medical College, Lahore, Punjab, in 1889.**
Exhibitor, Dr. Burton Brown.
650. **Medical College, Lahore.**
Exhibitor, Dr. Burton Brown.
651. **The Installation of H.R.H. the Duke of Edinburgh with the Star of India at the Imperial Assembly, Delhi.**
Exhibitor, Colonel Keays.
652. **Kishenganga River below Gures, Kashmir.** *Colonel H. E. B. Tanner.* For sale.
Exhibitor, Colonel H. E. B. Tanner.
653. **On the Road to Kashmir.** *Lieut.-Colonel Dudley Sampson.* For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
654. **The Sacred Tanks, Pokah, C.I.** For sale.
Exhibitor, Lieut.-Colonel Dudley Sampson.
655. **A Cattle Lifter.** *F. T. Smith.* For sale.
Exhibitor, F. T. Smith.
656. **Photograph.**
657. **Photograph.**
658. **Photograph.**
659. **Photograph.**
660. **Photograph.**
661. **Textile Manufactures of India.** *The late J. Forbes Watson, M.D.*
Exhibitor, W. Griggs.
662. **Large Photograph of Lord Lawrence.**
Exhibitor, Major Strutt.
663. **Complete set of Indian Stamps.**
Exhibitor, India Office.
664. **H.H. the late Maharajah Ramsingh with Autograph.** *Presented by Major-General W. H. Beynon.*
Exhibitor, Major-General W. H. Beynon.
665. **Beach, Madras, Evening.** *Lady Grant Duff.*
Exhibitor, Lady Grant Duff.
666. **Hoolical Droog from Coonoor.** *Huntly Gordon.*
Exhibitor, Huntly Gordon.
669. **H.H. the Maharajah of Kapurthala.**
Exhibitor, William Whiteley.
670. **H.H. the Maharajah Gaekwar of Baroda, G.C.S.I., and Suite**
Exhibitor, William Whiteley.
671. **H.H. the Maharajah Gaekwar of Baroda G.C.S.**
Exhibitor, William Whiteley.
672. **H.H. the Thakore Sahib of Morvi, K.C.I.E.**
Exhibitor, William Whiteley.

DESCRIPTION

OF

PAINTINGS AND STUDIES OF INDIAN LIFE,

BY

MR. E. L. WEEKS.

1. The Last Voyage.

Mr. Weeks painted this picture in 1885. It has been exhibited in the Paris Salon, where it was honorably mentioned. Then it took a first class gold medal at the Paris Exhibition, 1889. Then it was exhibited in Munich, Chicago, New York, Berlin, and Philadelphia. The peculiarities are, "translate the description":—As it happens that one of the Indians that we have here says he knows Mr. Weeks, having met him there, and that the dead body represented in this picture is his own father.

2. A Study from life

Painted at Bombay in 1887, and never re-touched. None of the sketches have been re-touched, and are just as they were made in India.

3. A Perfumer's Shop, Bombay. (Study.)

4. A Boy training Monkeys, Bombay. (Study.)

5. Entrance of the principal Mosque, Ahmedabad. (Study.)

6. Carriage used for Weddings, Ahmedabad. (Study.)

The Oxen are from Cutch and have silver-plated harness.

7. A Carved and Painted Wooden House in Ahmedabad. (Study.)

8. Mosque Court, Ahmedabad, with bathing tank. (Study.)

9. A Palanquin as used for Wedding Ceremonies. (Study.)

10. The Portico of the Jumna Musjid, Ahmedabad,

11. A public Square in Jeypore, with an attendant feeding the sacre Pigeons
12. A Street in Lahore, with houses of carved wood and the Dome of the Golden Mosque.
13. The Courtyard of the Palace of the Seths, Ajmere.
A fine example of Hindoo Domestic Architecture.
14. A Street in Lahore, with carved and painted wooden balconies.
15. The Golden Temple of Amritsur. An afternoon effect.
The foreground is entirely in shadow. There are Flower Merchants and Sikh Priests reading from the sacred writings.
16. Palace of Amber, near Jeypore.
The Gateway is a combination of painted Stucco and Mosaic of Alabaster and Red Sandstone.
17. Study of a Fakir at Benares.
Fakirs of this order always carry a wand, and hold themselves to be so sacred that they cannot come in contact with others of lower caste without becoming contaminated and doing penance.
18. Corner of the Palace of the Seths, Ajmere.
19. A Hindoo Fakir.
The face is sprinkled with ashes and his hair dyed with Henna.
20. A Bullock Cast. (Study.)
21. The Funeral Procession of a Fakir, being carried to the place of cremation at Benares.
It represents an early morning effect of light. The Scene takes place on the Ghats or Steps, which lie on the shore of the Ganges at Benares.
22. A Study of the Golden Temple.
23. An entrance of the Red Sandstone Palace of Jehangir in the Fort at Agra.
This Palace is a combination of Hindoo and Persian Architecture.
24. Muttra, from the Jumna.
An ancient City and place of Pilgrimage.
25. Study of an Elephant kneeling in the position required for mounting.
- 26.
27. The Eastern Front of the Great Mosque at Delhi.
28. The Burning Ghat, Benares.
Study for the large painting No. 1.

29. Shore of the River Benares, with the Palaces of the Rhaja of Nagpore.

The background is the range of Palaces and the Minias of the Mosque of Aurungzebe. In the foreground is the Peacock Barge, with Awnings of Gold Brocade used by the Maharajah of Benares.

30. Mosque of Vazir Khan, Lahore.

This gateway is constructed in the Persian fashion and covered with faïence, and faces the principal square of the city.

31. Study of Tomb, Delhi.

This Tomb is covered with faïence in the Persian style.

32. The Landing Place at Benares.

33. The Bathing Ghat at Muttra on the river Jumna.

34. An open-air Restaurant at Lahore.

It represents a group of Persians and Afghans round a Restaurant in the square facing the Mosque of Vazir Khan. This picture received a medal when exhibited at the Paris Salon, 1889, and afterwards received honors at the Exposition of Berlin in 1891.

35. The Moti Masjid, or Pearl Mosque, of Agra at the hour of prayer.

There is an effort in this picture to express the effect of white marble in sunlight, with its delicate reflections in the shadow. On the border of the tank are seated Afghans and other Mussulmans, some of whom are bathing, and others are reclining. This picture was one of the group which received a grand diploma of honor, which was the highest honor awarded at Berlin in 1891.

36. A study of a morning effect on the Ganges at Benares.

37. The Court of the Mosque of Vazir Khan, Lahore.

The Façade of this Mosque is entirely covered with faïence, and is very similar in sight to the Mosque at Ispahan.

38. The Court of the Palace of Jehanghir at Agra.

A Study of reflected light on red sandstone.

39. The Tomb of Shekh Salim Chisti at Futtehpoore Sikri.

This Tomb is surrounded by window screens of elaborate marble lattice work, and the brackets supporting the eaves are filled in with similar lattice work, and the whole structure is the most marvellous and interesting example extant of delicately wrought marble in India.

40. The Jumna or principal Mosque of Agra.

This Study was made in the early morning.

41. The front of a red sandstone Palace at Jodhpore.

It is noticeable that the walls of the Palace are almost exactly of the same colour and value as the sand in front.

42. The corner of the same Palace.
43. The shore of the Ganges at Benares, showing long ranges of steps ascending from the river to the streets of the town.
44. The Mosque of Purana Khela, near Delhi.
Considered by Ferguson, the authority, to be the finest specimen of Afghan architecture extant.
45. A Panel of Six Studies.
 1. The Golden Temple. This study was made in the morning, and the marble pavement wrought in intricate mosaic was wet from a recent shower and reflected the colour in the background. Behind the red awnings seen in the background, the Granth, or Sacred book of the Sikhs, is read at certain hours by the officiating priest.
 2. The next study shows a bit of the river at Benares. The platform on which the Brahmins and other devotees are accustomed to sit under the great umbrellas of straw matting, which are so characteristic of this city.
 3. An Ahmedabad Street. Shows an interesting example of old carved woodwork and painted plaster.
 4. Fruit Shop, Bombay.
 5. The Mosque of Shah Alun, Ahmedabad.
 6. The Ganges at Benares.
46. Corner of a House at Jodhpur with projecting windows of carved stone, and the entire house-front is covered with faded frescoes.
47. Study of Old Shop Fronts with awnings at Ahmedabad.
48. The corner of the Market Place at Ahmedabad, with one of the frequent Bird Houses of carved wood erected by some charitable Hindoo as a refuge for the feathered population.
49. A Row of Old Houses at Bombay, with carved wooden brackets similar to those at Ahmedabad.
50. Shows a Mosque at Ahmedabad.
One of the finest examples of peculiar combination of Hindoo and Mussleman work found only in this province.
51. A Study of a Young Girl at Agra.
The daughter of a juggler, probably of the caste known as Indian gypsies.
52. The Taj Mahal from the Garden.
53. A Study of a Hindoo Girl of 17 in her holiday dress made at Muttra.
54. One of the principal Palaces on the shore of the Ganges at Benares.
55. A Brahmin seated under his umbrella on the shore of the Ganges.

56. The Head of an Afghan in Cabul.
His white beard had been partially dyed red with henna.
57. Study of a Beloochee made at Amritsur.
58. The Entrance of a Marble Tomb at Old Delhi.
59. The Entrance of the Queen's Mosque, Ahmedabad.
60. Study of a Coolie, Benares, made in Sunlight.
61. Afghan.
62. Hindoo Girl, Bombay.
63. Mussleman Boy, Muttra.
64. The Palace of the Maharana of Oudeypore, seen from across the lake in the early morning.
The white building with arches in the foreground is the smallest of the Island Kiosks.
65. Corner of the Taj Mahal. Study of reflected light on white marble.
66. Shows the detail at the entrance of the Mosque of Purana Khela.
A curious example of interlaid stone work and white marble.
67. Palace of the Emperors, Agra, showing the Gallery of white marble where the Emperors sit in audience.
68. The Jumna at Muttra.
A study in the morning showing one of the stone pavilions built across the steps at regular intervals.
69. Elephants Drinking, Oudeypore.
Showing a corner of the Trifolia Gateway, and the first elephant is in the Royal trappings of embroidered velvet and gold.
70. A Study of one of the Native Carriages known as Hackerry, Bombay. Drawn by bullocks which are usually decorated with a parti-coloured blanket.
71. Study of an Elephant, Ajmere.
72. Study of an Old House at Ahmedabad.
Showing a curious combination of old wood work and blue stucco.
73. Temples and Tank of Walkeshwar at Bombay.
An effort to render the rich and deep tone characteristic of a tropical atmosphere at Bombay.
74. Showing a road through a Cocoa-nut Grove, Bombay, made at noon, when the vertical sunlight and reflection of the sky greatly modifies the local colour of the leaves.
75. River at Ahmedabad—(Morning).
Shows the river with its clouded shores in the early morning.
76. Fortress at Gwalior.
An example of architecture unique in India.

77. Imperial Delhi.

This picture shows the Emperor Shah Jehan leaving the Great Mosque of Delhi (built during his reign) after the noon-day prayer. In the background his escort of cavalry in chain-mail and armour. In the background is the principal façade of the Jumna Musjid, which is without doubt the largest Mosque in the world.

78. The Gateway of Alah-ou-din, Old Delhi.

An early building in which Hindoo and Arabic ornament are curiously blended.

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THE SOCIETY

FOR THE

Encouragement and Preservation of Indian Art.

The Society for the Encouragement and Preservation of Indian Art was formed upwards of five years ago, to foster the indigenous Decorative Arts of India, and to preserve their distinctive characteristics wherever possible.

It has sought to further these objects by encouraging Indian art workmen, in every Province, to continue in the practice of their hereditary handicrafts, and among Europeans, resident in the country, it has endeavoured to extend a taste for, and to secure patronage of, genuine Indian art.

The Committee further undertook to stimulate the continuous and systematic expositions of these arts. Having stated this, it will be readily understood, how it has come about, that the S.E.P.I.A. is at Earl's Court, and how it has been their pleasing duty to accept the work offered them by the Directors of the London Exhibition Company, who are so generously and enthusiastically working in the interests of the Indian artisan and in bringing forward the work of his hands.

The conception of a Fine Art and Loan Section is entirely due to Mr. Harold Hartley, who was convinced, that a totally different element must be introduced, to make a *fin de siècle* Exhibition a success.

For this reason, the Society for the Encouragement and Preservation of Indian Art was approached, with a view to secure their co-operation in making a representative collection of art objects, and to obtain their consent to form a Committee to judge exhibits and award money prizes in the Artisans' Competition.

Both these duties the S.E.P.I.A. cheerfully undertook, and the visitor has but to walk through the Queen's Palace, with its long lines of well-filled show-cases, to prove for himself, with what amount of success the work has been carried through, and to realize how energetically the members of the executive staff must have laboured, to bring together articles of such varied interest in the course of a few months, from all parts of England, India, Burma, and even the far distant Thibet.



INTRODUCTION

TO

INDUSTRIAL ARTS SECTION.

CONTENTS.

1. GOLD AND SILVER PLATE.
2. METAL WORK IN BRASS, COPPER, TIN, ETC.
3. DAMASCENED WORK.
4. ENAMELS.
5. ARMS, TRAPPINGS, ETC.
6. JEWELLERY.
7. ART FURNITURE, ETC.
 - a.* Bombay Blackwood.
 - b.* Bombay Inlaid and Ahmedabad Work.
 - c.* Vizagapatam Work.
 - d.* Inlaid Agra Work.
 - e.* Sandalwood and other Carving.
 - f.* Carved Ivory, Horn, etc.
 - g.* Carved Stone.
 - h.* Clay Figures.
 - i.* Lac Work.
 - j.* Delhi Paintings.
8. MUSICAL INSTRUMENTS.
9. WOVEN STUFFS.
 - a.* Silks.
 - b.* Woollens.
 - c.* Cottons.
 - d.* Brocades and Kincobs.
 - e.* Embroideries and Needlework.
 - f.* Carpets.
10. POTTERY.

THE Arts and crafts of India, as Sir George Birdwood tells us,* are the outward and visible expression of the religious life that animates the people, a life already perfected more than 500 years before the Christian era.

The Code of Manu, compiled to save the Brahminical sacerdotal policy from the encroachments of Buddhism, formed at the same time a protection to the manners and customs of the country; and it is owing to this Code that we, to-day, find the life and the arts of the people of India but little altered from the life and arts depicted in the Ramayana and Mahabharata, or as described by Greek historians of the time of Alexander the Great.

The Indian workman, from the humblest potter to the most highly skilled artificer in gold, or the most experienced enameller, claims our respect as being an artist in the true sense of the word.

The material world is not all in all to the Hindu, or indeed to any Eastern; he lives so much in the region of the imagination, that he is conscious of "things invisible" in a sense that Westerns can hardly realize.

For the Hindu, the smallest object of decorative industry has its use and its significance.

Its shape, its weight, its colour have each and all a deep symbolism, rooted in his religious belief, which thus becomes for him a very well-spring of life and inspiration.

To truly appreciate the Arts of India, a sympathetic and intelligent interest must be brought to bear upon them, and it must ever be remembered that Indian work, whether in precious stones, gold, silver and the baser metals, wood and even clay, is but the "perfected imagery" of national traditions, mythological inscriptions, and the religious poetry of the country.

1.—GOLD AND SILVER PLATE.

Owing to the costliness of the material, this industry is necessarily limited, and it is to the native courts and to wealthy visitors, that the gold and silversmiths must look for patronage and encouragement.

The Punjab has from the earliest times maintained a reputation for its gold and silver plate, and from the many examples in the Collection it will be seen, that vessels of the precious metals are made at the present day, and are in general use among the nobles and princes if not among the people of the land.

In the North-West Provinces, Lucknow, and Rampur are the two principal places where gold and silver plate is made.

Owing to Western influence it will be understood, why such things as teapots, milk-jugs, sugar-basins, salt-cellars, &c., are produced.

The chief seat of parcel gilt work has always been Kashmir, whose people would seem to possess a natural superiority over other Easterns, in working out and amplifying good designs in this, as in all other branches of decorative art-work. The clear white silver shining under the gold tracery, which is graven through, "softens the red lustre of the gold to a pearly radiance, and the effect is extremely graceful and charming."

* See his "Industrial Arts of India," published by Messrs. Chapman and Hall, to which the writer, it will be seen, is deeply indebted throughout this Introduction.

Until the abolition of the Native Court at Oudh, Lucknow, its capital, was famous for its vessels of gold and silver.

The surahis, or water-bottles, are so like those of Kashmir, as to suggest their having been derived from that province, the distinguishing feature in the Kashmir work, however, being the introduction of the cone or pine, so noticeable in the embroideries on shawls, scarves, and curtains.

In the Central Provinces, Chanda was once famous for its gold and silver work, but the industry seems to have entirely perished.

Besides small objects, such as surahis, goblets, trays, &c., in the larger Native States of Baroda, Jeypore, Travancore, Mysore, Hyderabad and other places, thrones, howdahs, staves of canopies, bedsteads, and cradles, are made of the precious metals, and in the carrying out of such orders the artist is given free hand, being limited neither to time, nor money.

In Bengal, Dacca supplies most of the gold and silver ware exported from Calcutta.

Cutch is noted for its silver *repoussé*, which is quite a speciality, and is attributed to a Dutch origin, assimilated by long years of patient and persevering toil to the native style of the country.

The gold and silversmiths of Bhavnagar are second to none, and under the fostering care and encouragement of their generous and enlightened Prince, produce work of excellent design and skill.

The Mysore goldsmiths are famous for their delicacy and ingenuity in the engraving and chasing of their designs, while the jewellers of Travancore, produce an infinite variety in forms of solid and massive *repoussé*, as well as of silver filigrain. The exquisite gold jewellery of Trichinopoly finds ready sale among, and is well known to, Europeans.

2.—METAL WORK IN BRASS AND COPPER.

As metal vessels in India supply the place of porcelain and glass, the manufacture of these utensils for domestic purposes, is obviously an absolute necessity.

Besides places of pilgrimage, where sacrificial vessels are made for the benefit of the pilgrims, each Province has its chief seat of industry.

Karnul, Amritsar, Lahore, and Jallunder in the Punjaub, Benares in the North-West Provinces, and Murshidabad in Bengal, export largely into surrounding districts, and through Cabul, Indian brass and other ware finds its way into Afghanistan.

The soldering of tin on copper as done in Kashmir, and of tin on brass, as carried on in Moradabad, are thus described by Sir George Birdwood:—

“In Cashmere, tin is soldered on copper, which has been previously deeply graven over, with a diffused floral design, the sunken ground of which is then filled with a black composition, something after the manner of ‘niello.’ This pretty work is very rare in England studded all over with little raised flowers, which shine like frosted silver, out of a groundwork of blackened foliated scrolls, which are traced so delicately as to look like the finest Chantilly lace.”

“At Moradabad, in the North-West Provinces, tin is soldered on brass, and incised through to the brass in floriated patterns, which

sometimes are simply marked by the yellow outlines of the brass, and at others, by graving out the whole ground between the scrolls, and filling it in with a blackened composition of lac, as is done in Cashmere."

Benares carries the palm for the multitude and excellence of its mythological images and symbols of worship.

When the expense can be borne, the households gods are made of gold and silver, and great praise is given in the sacred books to those, who worship the representation of the deities in the purer metals, but brass, copper, wood, and clay are more general.

Ordinary vessels for domestic use are not decorated, as, in accordance with the Hindu idea of purity, they have to be scrubbed and washed so frequently that ornamentation would be out of place. As a rule, Hindus use brass, and Mahomedans prefer copper vessels, which they have tinned.

In different parts of the country, vessels for temple worship differ in shape and in the metal of which they are formed. Copper is used in Bengal, but elsewhere brass is more generally employed.

Sacrificial vessels, lamps, and idols, often form part of the collection made by European visitors to India. A complete set as used in Southern India is exhibited by the Right Hon. Sir M. E. Grant Duff.

Of these vessels the "Lotah" or water-pot, and the "Sinhasan" or throne, on which the idol is seated, are often richly ornamented with floral and conventional designs.

Nasik, Poona, and Ahmedabad are foremost in the Bombay Presidency for copper and brass ware, while, to quote an authority, "the work of Madura and Tanjore in the Madras Presidency, surpasses all others, not only in the South, but the whole of India."

3.—DAMASCENED OR KOFTGARI WORK.

The beautiful damascening on gold, called "Koft," is carried on principally in Kashmir, at Gujrat and Sialkote in the Punjab, at Multan, Lucknow, Jeypore, Alwar, and at Hyderabad in the South. It was introduced into India directly from Kabul and Persia.

Damascening is described as being "the encrusting of one metal on another, it is practically limited to gold or silver wire, which, by undercutting and hammering, is thoroughly incorporated with the metal, which it is intended to ornament." Originally it was invented for the decoration of arms and armour, but now, in times of peace, the workmen have happily turned their skill to the ornamentation of articles in ordinary use. The arms and shields now made, are bought for the most part by Europeans as curios.

"Koftgari," says Mr. Baden-Powell, "is done by first drawing out the pattern on the steel surface with a hard steel needle or 'silai.' This leaves a line sufficiently deep to catch the very fine wire laid on. The wire is of pure gold, drawn through a steel 'jaundri.' The wire is then hammered into the iron according to the pattern and lines already drawn, the whole is then heated and again hammered, and the surface is polished with a white porous stone, where the soft gold is required to be spread, the rubbing and hammering are repeated with greater force. The gold used is pure and very soft."

By a skilful manipulation of the wire the workman often introduces

verses from the Koran, incantations, poetry, and prayers for good fortune, and for prizes at Exhibitions!

Damascening on silver is known as "Bidri," from Bidar, a town in the Nizam's dominions, where it originated, owing, it is said, to the exertions of a Hindu king, of the same name. He used the articles made, to hold flowers and other sacrificial offerings. King Bidar's successors made great improvements in the industry, but it owes its present state of excellence to the fostering care of the Mahomedan sovereigns, who, wherever they went, not only encouraged existing arts, but introduced new handicrafts and improved methods from other parts of the country.

The most ordinary articles of Bidri work are hukkas, surahis, pandans (betel-leaf holders), abkoras (cups), vases, plates, trays, &c.

The four chief seats of Bidri manufacture are Bidri itself, Lucknow, Purneah, and Murshidabad.

The labour is divided between three men—the carver, the moulder, and the inlayer.

In Hyderabad, owing to a prevailing custom of presenting the bridegroom with a set of Bidri ware, there is always an extensive demand for these things, and as it is expensive, "the father of a family," we are told, "is obliged to begin his collection, years before his daughter is marriageable." An authority places damascening or Koftgari, as the highest, after enamels, of the Arts of India.

4.—ENAMELS.

The art of enamelling is of the greatest antiquity and flourishes most in Jeypore.

Sir George Birdwood has spoken of the Jeypore enamels as being "the master handicraft of India."

Enamelling on gold is also practised at Alwar, Delhi, and Benares, and on silver at Multan, Hyderabad in Sindh, Bhawalpore, Kashmir, and elsewhere.

Of the three (there is also a fourth) methods, that which is practised in Jeypore is *champlevé*, or enamelling by *encreustation*. The pattern is formed on the plate itself, and the colours, filled into the depressions hollowed out to receive them, are made to adhere by fire. *Cloisonné*, a sister method, dates with *champlevé* from very ancient times.

"Even Paris cannot paint gold with the ruby and coral reds, emerald greens, and turquoise and sapphire blues of the enamel of Jaipur, Lahore, Benares, and Lucknow."—(Industrial Arts of India.)

Enamelling is said to have been introduced from the Punjab into Jeypore, and the fact, that the artists say they cannot make the necessary colours, but have to import them from Lahore, supports the statement.

Gold is preferred to work upon, as "the difficulties and risks of fixing the colours are greater when using silver."

Kashmir stands next in importance to Jeypore in this art, which in the last few years has developed considerably.

The Kashmir artists enamel on brass and copper as well. On the latter metal, with very good taste, they mostly use blue in different shades, and very little red or yellow.

When enamelling on silver they work in a very light blue tint.

Besides personal ornaments, cups, trays, lotahs (water-vessels), kangris (incense-burners or portable stoves), betel-boxes, spice-boxes hukkas, "kairis" or mango-shaped lockets, used by Hindus for scent, and by Mahomedans to hold a compass, indicating the direction of Mecca, other small articles are also made.

In Kangra the art is devoted chiefly to personal ornaments, but small drinking cups for use among the native Princes are manufactured, though to a limited extent, and only to order. Kangra enamel is remarkable for the excellence of its blue colour.

A peculiar imitation green enamel is produced at Pertabgarh in Rajputana. The secret of the process is only known to two or three families, by whom it is jealously guarded.

Sir George Birdwood thinks that it is done "apparently by melting a thick layer of green enamel on a plate of burnished gold, and, while it is still hot, covering it with thin gold, cut into mythological or hunting, or other pleasure scenes, in which amid a delicate network of foliated scrolls, elephants, tigers, deer, peacocks, doves and parrots, are the shapes most conspicuously represented. After the enamel is hardened, the gold work is etched over with a graver, so as to bring out the characteristic details of the ornamentation. In some cases it would seem as if the surface of the enamel was first engraved, and then the gold rubbed into the pattern so produced in the form of an amalgam and fixed by fire."

The Pertabgarh artists manufacture their enamel into flat plaques of various shapes, and these they sell to other artists, who utilize them in brooches, bracelets, &c.

Rutlam in Central India has an enamel peculiarly its own, but its distinguishing colour is blue.

5.—ARMS.

A knowledge of the use of arms was always held to be of the highest importance in the education of every male child among Orientals, pity, and even contempt, being felt for the woman whose husband or son was unable to use with skill and dexterity, the sword or spear.

In ancient writings there are frequent allusions to the bow, which was made of buffalo horn or deer horn, or of bamboo and other close-grained woods, and of iron, copper, and, in some instances, of silver and even of gold.

Arrows of later times were pointed with iron, and the bow was used like the sling, for propelling stones and earthen pellets.

Elaborate classifications of arms are given in Sanskrit books, from which it seems not unlikely that guns and gunpowder were known to the ancient Hindus.

Javelins, spears, lances, and various weapons to throw by hand were used by them, as well as the lasso and the boomerang, which is generally supposed to be peculiar to Australia, but this is by no means the case, as it is well known in Southern India.

Clubs, maces, swords, daggers, and battle-axes of various shapes and sizes may be enumerated among the weapons of India.

Superb and costly arms, ornamented with damascened work, are made at Lahore Gujrat, and Sialkote in the Punjab, and in Kashmir,

also throughout Rajputana, and at Monghyr in Bengal. The steel weapons of Nagpur have long been noted for their excellence. Tumkur, with its 120 forges at work, produces all the arms and cutlery required in the Madras Presidency, Kudwar boasts its "good spears, swords, and daggers," and from Vizianagram come the ornate and handsomely mounted arms, used chiefly in state ceremonials and religious pageants.

Jallawar produces handsome sword hilts, ornamented in silver work in bas relief. Sirohi and Alwar are famous for their swords; in the latter place curious shaped daggers are made. Some are double, some, when pressed at the top, open out into a forked shape, disclosing three teeth.

Shields were made of rhinoceros hide, wood, basket-work, iron, and copper. Ahmedabad, at the present day, is one of the few places where these are made of rhinoceros hide.

A few shield makers are settled at Lahore, and in the Jeypore State: shields of papier-maché are made, gilded and painted with quaint battle and hunting subjects, and then varnished. With the universal peace reigning in India, there is very little or no demand for weapons, except when ordered for Native States, or for sale to Europeans as curios, the latest European inventions having superseded all the antiquated though undoubtedly more artistic and beautiful swords, daggers, knives, &c.

The "kukri," the national weapon of the Nepaulese, is made principally at Bhera. It is a large knife, with a short handle and an incurved blade, widening in the middle, and drawing to a point at the end.

In the "Industrial Arts of India" the author expresses himself thus on the subject:—

"The splendour of Indian arms and jewellery is due to the lavish use of diamonds, rubies, emeralds, and other bright and coloured stones. But as their work is really manual, and grows up spontaneously like a growing flower under their hands, the native jewellers are able to use the most worthless gems on it, mere chips and scales of diamonds often so thin that they will float on water, and flawed rubies and emeralds, which have no value as precious stones, but only as barbaric blobs of colour."

Gaudy trappings, state caparisons and housings, horse-cloths, elephant-cloths, howdahs, umbrellas, standards, peacock tails, and yak tails, are regarded as the most solemn State symbols throughout the East, and no procession would be complete without them.

The umbrella is the highest of all the "insignia of royalty," and the vermillion, the white, the blue, the variegated have each and all their merit and significance, and rules laid down in ancient writings, exist for their manufacture.

The chamara, or chauri, comes next in importance and dignity to the umbrella, those made of the tail of the Himalayan yak being most valuable.

A pair of these yak-tail chauris is exhibited by Mr. F. Carr Gomm. They are handsomely mounted in silver.

6.—JEWELLERY.

The art of the Indian jeweller and goldsmith is of the highest antiquity, and "their forms, as well as those of gold and silver plate and the chasings and embossments decorating them, have come down in an unbroken tradition from the Ramayana and Mahabharata."

In India, men and women wear ornaments, and these are more numerous and varied than in any other country. From primitive ornaments, such as bones of animals, tusks of the wild boar, feathers, shells, seeds dyed gaudy colours, to massive gold and jewelled, there are numerous specimens—ornaments for the head, the nose, the ear, necklaces, anklets, toe-rings, and so forth; there is even a stud for the front tooth.

The finest gemmed and jewelled trinkets are made in Kashmir and the Punjaub, and though not so prosperous as their forefathers, the court jewellers of the once Imperial cities of Delhi and Lucknow, still maintain their hereditary reputation.

A speciality of Lucknow is what is known as diamond-cut ornaments. Facets are cut and burnished, and when these appear on star shapes, flash and sparkle at a distance, have a strong resemblance to diamonds.

"The chief characteristics of the best Delhi jewellery," says Mr. Kipling, "are the purity of the gold and silver employed, and the delicacy and minuteness of the workmanship; the taste and skill displayed in the combination of coloured stones and the aptitude for the imitation of any kind of original, on the part of the workman . . . As to the object produced, there is scarcely anything called jewellery that cannot be imitated at Delhi, and the continual passage of tourists has created a demand for several varieties of native work, not strictly belonging to the locality, as well as for articles of English style."

Another speciality of Delhi is the encrustation of jade with patterns of which the stem work is in gold, and the leaves and flowers in garnets, rubies and diamonds.

The work of setting stones is performed by the "Murassiakar." After the goldsmith has done his work the article goes to the enameller, and then to the setter of jewels. This industry was introduced into Calcutta, about half a century ago.

In the hill districts fanciful silver necklaces of many varieties are made; amber and coral are introduced with effect, and sometimes coins or enamelled pendants.

In the Himalayas, where, owing to the extreme cold, the body has to be covered with thick clothing, there is not much scope for ornaments, but the head, ear and neck are profusely adorned. The necklaces are peculiar and graceful; the first fits round the neck, the rest, in succession, are longer, and longer till they finally come down to the waist. Assam and Nepaul have each their distinctive jewellery.

A great deal of mock gold and silver jewellery is made all over India, and the practice of imitating jewels has been carried on, we are told on good authority, from ancient times. In Bengal brass jewellery, gilded with silver or gold, is much worn by the lower caste people, and when fresh from the goldsmith's hand, are not easily detected, without close inspection.

Delhi produces a quantity of sham jewellery—made in brass and coloured and plain glass—the original designs of better jewellery are preserved, and they are often very pretty.

"Year by year," says Mr. Kipling, "a large number of European imitations are imported, and it is not always easy to say where Germany and Birmingham ends, and Delhi begins, for the stamped tinsel settings are combined with wire, silk, and beads, in a most ingenious way, till the completed ornament resembles those made in good material of real native work."

For the very poor people, costless ornaments of rough workmanship are made in zinc.

Murshidabad and Dacca are not to be surpassed for their filigrain work. Formerly a superior kind of filigree was done at Dacca called "Mandela," but it has now quite died out.

The principal places in which jewellery is made in the Madras Presidency are Madura District, Karnul, Salem, South Canara, Madras, Cuddapah, Vizagapatam, and Tanjore.

Madras jewellery has acquired a great reputation all over the world, especially that made at Trichinopoly. An authority says that these are of the "finest mythological designs, and of the purest Hindu style." It is generally known as the "Swami." Bangalore and Mysore also make and export small quantities.

The jewellery of Sindh and Beluchistan resembles that of the Punjaub, and Lucknow goldsmiths have followed in the footsteps of their brothers at Delhi and Lahore; but the silver filigrain work of Cuttack and Orissa, in which the people have attained such unusual skill, is distinct from the indigenous jewellery of the country. It is done chiefly by boys, "whose sensitive fingers and keener sight enable them to put the fine silver threads together, with the necessary rapidity and accuracy."

Very pretty glass bangles of all varieties and colours are made all over the country. The most noted places are Benares, Ghazipur, Lucknow and Delhi in Upper India; Hajipur, Patna, Bhagulpoor and Murshidabad in Bengal; Shivapur and Chinchni in the Bombay Presidency.

In Southern India the chief seats of industry are in North Arcot. "Large quantities," writes Dr. Bidie, "of the crude glass prepared there, are exported to Rangoon and elsewhere."

The lac ornaments of Assam are made principally at Karimganj in Sylhet. "The body of the bracelets is a compound of lac and clay, but the ornamentation consists of pure lac, previously coloured red, yellow, or blue, laid on in thin narrow stripes. The colour being brilliant, the bracelets have a showy effect."

In Delhi "lac bangles encrusted with spangles in stamped orsidue or with beads, are made in large quantities. Some are coated with tin, ground and applied as a paint, and then covered with a tinted varnish, a method of obtaining a metallic glimmer through colour which is characteristic of many Indian forms of decoration. The lac bangle trade is almost entirely in the hands of women."

Rewah and Indore produce handsome and skilfully executed lac jewellery.

7.—ART FURNITURE, HOUSEHOLD DECORATIONS, &c.

The ultimatum of Art as regards Furniture, if we might come to any conclusion from the generality of Indian houses, it would seem was to do without it, and verily on a typical tropical day, compared with cool mats and soft silken carpets, furniture is a vanity and a vexation of spirit.

As a general rule it may be stated, that furniture is used by those Indian gentlemen only, whose social life has come under the influence of Western ideas, and even then the reception rooms alone would be found to be thus fitted up.

(a.) Bombay Blackwood Furniture.

The Parsee gentry, who live very much as Europeans, affect much the Bombay blackwood furniture. This is carved out of "shisham" (blackwood). It is laboriously elaborate and heavy in appearance. Its origin, says an authority, was no doubt taken from the Dutch, who, in their turn, would seem to have copied the sculpture and temple decorations of the country in which they found themselves. Unpleasant though it may be in furniture, the effect is highly satisfactory when applied to fronts of houses, doors of temples, gateways, screens, cabinets, &c.

In the Punjaub, where wood-carving is carried on to a great extent, it is happily still essentially an architectural art, the "chaukat," or frames for doors and windows, being a speciality. Deodar is the wood used for common work, but shisham is employed, when the articles are required to be substantial and costly. Mr. Kipling says:—"The style is Mahomedan. The ornament is severely conventional, and the introduction of panels of framed lattice-work, locally known as 'pinjra,' ingeniously dovetailed in geometric designs, gives an Arabic character to the whole. The doorways of Delhi, Lahore, Amritsar, Batala and the older towns of the Province, include finer work than that made in modern towns, but the art is still full of vitality."

In Bengal, the only place where carved furniture of note is made is at Monghyr; the wood used is ebony, on which ivory and horn are sometimes inlaid. The work turned out consists of cabinets, writing-boxes, pen-trays, cribbage-boards, &c.

Wooden toys painted in colours are made at Patna.

Tables, chairs, and other household furniture for European use, but more or less in native style, are made at Bareilly, Bijnor, Bulandshahr, Aligarh, Furrukhabad, Sharanpur, Ghazipur, and other large towns.

The carpenters of Guzerat, chiefly of Ahmedabad, have long been famous for their skill in carving. At the present time, the picture-frames, inkstands, vases, book-covers and other small objects which they produce never fail to please, or to sell.

The Guzeratis, who are Jains, and originally belonged to the Buddhist religion, have no doubt acquired their art from the early sculptors of the ancient caves or rock temples of India. It has been thought probable that the Mahomedan rulers of Hindustan introduced wood as a softer material to work in, and more effective and less costly than stone or marble.

The Central Provinces, which are somewhat deficient in other art manufactures, hold their own against other parts of India in the subject of wood-carving. It is no uncommon thing to find even in small villages, houses with carved teak fronts of considerable beauty, and in several towns, there are streets with carved wooden frontages, displaying taste and skill.

Doors and frames of good workmanship are produced at Bikanir.

The wood-carving of Madras is strikingly represented in the Fine Art and Loan Section by a rosewood cabinet, exhibited by Colonel Shelley Leigh-Hunt. It is purely Hindu in style, the designs being taken from the temples of Madura, Vellore and Tanjore. Two native artists were employed upon it continuously for two-and-a-half years.

(b.) Inlaid Work.

The inlaid work, used for glove and work-boxes, desks, blotting-cases, card-cases, &c., it is interesting to learn, was introduced from Persia, and gained footing, step by step, through Sindh into Bombay and Surat.

In Western India, the inlay is made up of tin wire, sandal-wood, ebony, Brazil wood, ivory, white and stained green, and stag-horn.

In other parts brass and silver are also used in inlay work. In Bengal, with the exception of Monghyr, the art is very little practised.

At Nagina, in the North-Western Provinces, the wood-carvers decorate their more elaborate and costly work with silver and mother-of-pearl, which show up beautifully on the black of the ebony, of which the articles are made.

The most noted inlay work of the North-Western Provinces is that done at Mainpuri. The articles are made of shisham wood, on which foliage and geometrical designs are most minutely formed by hammering brass wire. Hard, well-seasoned wood is indispensable. The process is thus described :—"A diagram is first drawn in pencil on the wood, then with a sharp knife incisions are made along the pencil-marks, and the wire put into the incisions, and then beaten down to a level with the surface with an iron hammer."

This requires considerable time and labour, a small plate, 12 inches in diameter, often taking a man three weeks to finish.

Iron inlay is extensively carried on in Hushiarpur. Brass inlay is also practised, but the best work comes from Chiniot. The brass is cut into thin plates before being inserted on the wood. Woods of different colours are also used.

Similar work to that of Hushiarpur is done at Etawah, a town in Kotah, Rajputana.

Shisham wood is used, inlaid with mother-of-pearl; the industry is confined to two or three families.

In the Madras Presidency, the art of inlaying is chiefly carried on in Vizagapatam. "The surface of the ivory is generally adorned with etchings in black of mythological figures, very well executed, or with floral forms in light and shade." These designs "sgraffito" are, of course, European, and are not wholly pleasing, as they do not harmonize in character with the rest of the work.

Examples of Vizagapatam work abound.

(d.) Inlaid Agra Work.

The beautiful mosaic work of the "Taj," at Agra, is now seen in the decoration of cups, plates, boxes, &c.

It consists of an inlay of crystal, topaz, pearls, turquoises, cornelians, lapis lazuli, garnets, agates, and chalcedony on white marble, in conventional or floral designs.

Mr. T. N. Mukherji, in the "Art Manufactures of India," says:—"It is supposed by many that the mosaic decorations of the Tajmahal were of Italian origin. This supposition is based on the fact that one Father Da Castro, who lived in Lahore at the time when the Taj was under construction, told Father Manrique, who arrived in India in 1640, that this celebrated edifice was designed by a Venetian architect named Geronimo Verroneo, and that the internal decorations were executed under the superintendence of a Frenchman, Augustin de Bordeau. On the other hand, there is a tradition in the country that one Isa Muhammad Effendi, a Turk, sent to the Emperor Shah Jehan by the Sultan of Turkey, was the designer of this magnificent mausoleum. In a paper contributed to the *Indian Journal of Art* (I. p. 61), Sir George Birdwood has, however, conclusively proved that mosaic work is of Eastern origin, and that it never flourished in the West. Besides, a close observation has convinced him that Western hands could not have executed the mosaic decorations in the Taj."

Sir George Birdwood says in the paper above alluded to:—"From the Orpheus, which is traditionally held to be a likeness of Austin himself, to the pictorial representations of fruits and birds, they are nothing more than clumsy attempts to directly copy oil and fresco paintings in an unsuitable manner, and it is quite impossible that the men who devised such artistic monstrosities could have been the same as those whose hands traced in variegated *pietra duras* the exquisite arabesques of the Taj, informed in every undulating line and drooping bud, and bursting flower with the true principle of inlaid decoration."

(e.) Sandal-wood and other Carving.

Though sandal-wood-carving is carried on principally in Surat, Ahmedabad, Bombay, and Canara, and in Mysore and Travancore, wood-carving for architectural purposes, and ivory-carving, are practised with more or less success all over India. The carvings are elaborate and full of detail; the patterns represented are foliage and flowers, but mythological scenes, decorated with conventional and floral designs, are most popular. The best carving in Canara comes from Koompta. Excellent specimens of sandal-wood carvings are to be seen exhibited by Mrs. Noble Taylor, and Mr. R. E. Candy.

Travancore carvings are said to be very bold and "naturalistic in style." Trichinopoly, Hadalgi, Raidrug, Madura, and other places produce carvings in sandal-wood, all differing somewhat from one another. Dr. Bidie says:—"The designs are floral and mythological, and worked out with great minuteness, and are really more remarkable as examples of patience, than as works of art." Besides boxes, desks, covers for books, &c., rosaries, combs, and other small articles are made of sandal-wood.

(f.) Carved Ivory, Horn, &c.

Ivory-carving, was at one time practised to a very large extent in India, the carvers being considered only very little inferior to the skilled workmen of Greece and Rome, the industry at the present day is only partially followed.

Of the various materials recommended in ancient writings for carving, the "Brihat Sanhita" mentions ivory as being the best for bedsteads, but these would of necessity be within the means of a favoured few, and orders for such would be limited. Ivory bedsteads with handsome silver and gold mountings are to be found only in kings' palaces. The Raja-i-Rajgan of Kaparthala has a magnificent ivory coach, of modern date, which was carved in his State. The most noted places in India proper for ivory-carving are Murshidabad and Travancore.

Africa exports great quantities of ivory to Bombay, but there is also a local supply from the jungles of Assam and Southern India.

The usual articles made are figures of gods and goddesses, men, animals and other toys, paper-knives, walking-sticks, penholders, ornaments, &c.

Ivory mats, in days gone by, were a speciality of Sylhet. A beautiful specimen made in Manipur is to be seen in the Show-Case reserved for silks and antique needlework. A full description of this mat is given elsewhere.

Ivory bangles and personal ornaments are made in Cuttack and Murshidabad. A box for holding antimony, delicately carved, of artistic shape, mounted in gold and silver, and set with pearls, used by ladies of rank, is exhibited by Lady Lyall.

Paper-cutters, paper-clips, sword-hilts, &c., some of very minute carving, are produced at Rutlam, Dhar, and Alipura.

Ivory forms an important part of Vizagapatam work, but in South India, Travancore is the chief seat of the industry. Through the hearty and kind co-operation of H.H. the Maharajah of Travancore, a very representative collection of ivory work has come over for the Exhibition.

Lahore and Amritsar have also contributed nobly in this particular. In the Bombay Presidency, Broach and Surat have their ivory carvers, and the art is now greatly encouraged in Bhavnagar by its Prince.

Cups and water-vessels of horn, musical instruments and combs all date from a very early period, but horn-carving is carried on in only a few places. Scent-bottles, hookah mouthpieces, knife and dagger handles, and the tips of arrows are made of it. Buffalo-horn combs find ready purchasers, and are preferred to vulcanized india-rubber combs exported from Europe.

In Jeypore, bows of buffalo-horn strung with silk thread are made, and occasionally shields are produced, enriched with metal bosses.

Powder-horns, inlaid with ivory, and mounted in silver or otherwise, are made all over Rajputana. An excellent specimen has been sent by the Maharajah of Travancore.

Snuff-boxes, walking-sticks, umbrella-handles are made at Mysore. Bison-horn is carved at Viziadrag and other towns in the Ratnagiri District.

Tortoise-shell is employed to a great extent in Vizagapatam work, and is invariably overlaid with a fretwork of ivory, so delicately and finely carved as to resemble lace.

(g.) Carved Stone.

Stone-carving for architectural purposes. The chief centres for this industry are in Northern India and Rajputana, but Hindustan is full of ancient and modern buildings of exquisite and elaborate decoration in stone, all of which bear witness to the excellence and skill of the Hindu workman.

It has been said that when the Mahomedans came to India "they found themselves among a people their equals in conception, their superiors in execution," and a people "whose taste had been refined by centuries of civilization." But in this, as in other arts, the Mahomedans forced upon the people their own style and leading characteristics, and credit is due either to them, or to the clever art workman, that the Moslem minaret and pointed arch have been made to blend so harmoniously with the pillared hall, pierced tracery and profuse surface carving of the Hindu.

The famous Tajmahal at Agra, so well known to the world at large, and forming so favourite a subject for the painter, attests the state of excellence of the stone-carver of Northern India.

Sculpture in Bengal has considerably declined, but the great temples of Orissa and the ruins of Chota Nagpur, and other parts prove, that the industry flourished at one time.

Agra and Murshidabad, in the North-West Provinces, have an established reputation for this art. The stone trellis-work of Agra is a legacy of its golden age, "when the skilled workmen of Rajputana were imported to carve the white marbles from Jeypore, and the red sandstone of Bhartpur, with which respectively the great forts and mosques of Delhi and Agra and the palaces of Futtehpoore Sikri were built and decorated."

This "Jali," or stone tracery, is executed in white marble and red sandstone; it is a "fine filigree, fretted into an endless network of geometrical combinations. The requirements for some material, which should, like glass, afford protection from the weather and at the same time admit of free ventilation, have been satisfied by the elaboration of this unrivalled window tracery."

Carving in soapstone is no doubt a modern development of the hereditary art. In spite of being fragile, there is considerable demand for the work.

Of the Rajputana States Jeypore is most active in stone carving, and with Khansa, a neighbouring town, produces quantities of idols of white marble, elephants, and other toys of Khetri or black marble, and "Jain" images.

The idols of white marble are often painted and gilded.

The lapidaries of India have been celebrated from very early times, for their skill in cutting and polishing stones. Stone polishers are found more or less in all principal towns, and are engaged in cutting stones for rings, brooches, studs, &c., and in making knife-handles, paper weights, &c., for European purchasers.

At Agra and Lucknow, very creditable seal engraving is done.

Bhera, in the Punjaub, turns out larger quantities than can find profitable sale, of caskets, paper weights, stick and knife handles, necklaces, toys, &c., of a spurious kind of jade.

Cornelians, agate, and jade are also worked up at Lahore, Delhi, and Amritsar. Numerous and beautiful specimens of this work have been sent by the kindness of H.H. the Nawab Sahib of Cambay, where the industry flourishes. Ratanpur, a town near Broach, supplies the stones, agates, "blood" and other kinds. In this connection the following, from Mr. Campbell's "Bombay Gazetteer," makes interesting reading:—

The stones are brought from the mines to the contractor, who has purchased the right of working them for the year, he "divides the stones into two classes, those which should be, and those which should not be baked. Three stones are left unbaked: an onyx, called 'mora' or 'bawa ghorī,' the cat's eye, called 'chashamdar' or 'dola,' and a yellow half-clear pebble, called 'rori' or 'lasanīa.' These stones are found in different shapes, and are seldom more than one pound in weight. Except these three varieties, all Ratanpur pebbles are baked to bring out the colours. By exposure to sun and fire among browns, the light shades brighten into white, and the darker deepen into chestnut. Of yellows, maize gains a rosy tint, orange is intensified into red, and an intermediate shade of yellow becomes pinkish purple The hue of the red cornelian varies from the palest flesh to the deepest blood-red. The larger and thicker the stone, the more it is esteemed. White cornelians are scarce."

There are four kinds of agates, the common, moss, the Kapadvanj, and the veined, and these are found in abundance in North-East Kathiawar. The stones lie near the surface, the best rarely exceed five pounds in weight, but the inferior often run as high as sixty pounds. All agates, being hard, are capable of taking a high polish.

The Kapadvanj agate, which is chiefly found in the bed or on the banks of rivers, is round or almond-shape in form, and the weight differs from a half to ten pounds.

The jasper or bloodstone, the chocolate, a crystal, a blue stone, the obsidian or jet, and the piroza or turquoise, are, among other stones, worked up in Cambay, though they are not all found there. The lapis lazuli and jet are imported from Persia and Bokhara, Bassorah, and Aden, through Bombay.

Mr. J. M. Campbell further tells us that Cambay ornaments belong to three classes, those suited for the Chinese, the Arab, and the European. For the Chinese market only the cornelian ornaments are in demand.

For the Arab markets, Rampur agates, Ratanpur cornelians, cat's-eyes, and bloodstones are most sought after, and are wrought chiefly into beads of various shapes for necklaces and into bracelets.

For the European markets, slabs for boxes, tops for tables, cups, saucers, knife-handles, paper-cutters, bracelets, necklets, seals, studs, &c.

Special attention is drawn to the knife-handles, cups and saucers, and slabs for boxes in the present collection.

(h.) Clay Models.

These are made very largely at Krishnagar, a town north of Calcutta, and by members, for the most part, of *one* family. They have acquired reputation for their very lifelike and realistic effect, the delicacy and fineness of work, and the excellence of their pose and action.

Real fabrics, cotton, silk, &c., hair, straw, or grass are introduced in their manufacture, and great ingenuity is displayed in the handling of these accessories. The figures are sometimes passed on by the modeller to other tradesmen or castemen, for finishing touches.

"Krishnagar modellers," says Mr. T. N. Mukherji, "belongs to the Hindu caste of Kumars, or potters, one of the nine artisan classes of Bengal, whose rank stands just beneath the Brahmins and writers. From time immemorial, the occupation of this class has been to make earthen vessels, and the figurative representations of divine manifestations described in Hindu books. These tangible representations of divine attributes are worshipped in Bengal on prescribed days, throughout the year. The making of an idol is a fine art by itself, and not only the potter who makes it, but also the rich man in whose house it is worshipped and who holds the festival, feels a considerable amount of pride, if the public praise its artistic construction.

The potter makes the figures of such idols, the painter colours them, and the mali, a member of the flower-selling caste, adorns them with tinsel ornaments. Then the priest comes and invokes the particular divinity, whose figure is made to come down from heaven and accept the offerings prepared by the humble worshippers. After the offerings have been made, and the prescribed time for the deity's stay upon earth has expired, it is again respectfully asked by the priest to go back to its heavenly abode. The idol is then a lump of clay, like the body of a living organism after life has departed from it.

"Figures and models of various kinds of fruits are made at Boraya in Burdwan, Darbhanga, Hatwa, and Chapra, but these are vastly inferior to those made at Krishnagar, Lucknow, or Poona. The Lucknow modellers are specially good in models of fruit and vegetables, and as a rule, they can turn out much cheaper articles than the Krishnagar artists."

The Lucknow figures never have such accessories as pieces of fabric, hair, &c. for their decoration, which makes them lack the life look of the Krishnagar models, but they are very durable, and the small figures in imitation terra-cotta are particularly good.

At Poona in the Bombay Presidency large quantities of clay figures are made annually. The Poona work is very like that of Krishnagar, representing faithfully the various races of the Presidency, in every detail of dress, shape of turban, &c.

In Southern India the models of fruit made in the Mysore State are good, but their colouring is more perfect than their shape.

Clay figures of inferior quality for toys, are made all over India, more or less, and are sold at public fairs, and places of pilgrimage for infinitesimally small sums.

Modelling of a superior class in plaster of Paris is done in the various Schools of Art in the three Presidencies and in the schools in the leading Native States, but because of their fragile nature, specimens were not invited for this Exhibition, for fear of damage in transit.

(i.) Lac-work.

The lacquering of wood is an industry carried on all over India, but the people of the Punjaub have attained the greatest reputation for this kind of work. "The art consists in coating an article of wood with lac of different colours, and often cutting out patterns on it with a chisel."

Mr. Baden-Powell, in his "Punjaub Manufactures," says:—"When about to apply the sticks of lacquer colour, the wooden article, duly smoothed and cleansed, is set on the turner's frame and made to rotate. If the colour to be produced is an uniform surface of lac colour, the lac-stick is pressed rather hard against the wood, and the colour comes off as the heat produced by the friction is sufficient to soften the lac and detach a portion. When enough colour is applied, the article looks dull and streaky, but a piece of bamboo is taken and a fine edge put on it with a chisel; this is skilfully rubbed over the surface of the article till the colour has evenly spread, and by skilful manipulation a polish begins to show on the surface, which is enhanced by a gentler application of bamboo edges, and finally completed with oil and a rag. To produce the mottled appearance so much admired, the sticks of colour are selected of a rather harder composition, and less easily softened by heat. The article to be coloured is set revolving, and the workman, holding the colour-stick against it, very lightly allows a point here and a point there of colour to attach itself, and the wood soon appears to be sprinkled over with coloured dust.

"The workman takes another colour and repeats the process, moving the stick up and down along the revolving block, when by his skilful manipulation the second colour adheres at points which the first colour has left blank; sometimes a third colour is touched in in the same manner. When enough colour is on the surface, the different points of colours are rubbed together, and combined into a mottled or marbled appearance by rubbing, as before described, with bamboo edge, and finishing with a rag and oil. The prettiest mottle is that of crimson and black, crimson and white, and blue and black. Around the rim of a box or lip of a cup, a border is often put on, with a flower pattern on it, which is done in a different way.

"The article is again set spinning on a frame, and colour applied where the desired border is to come, in a uniform hand, and well rubbed in and smoothed with bamboo; a coating of red is always given first, over the red a coating of green is applied till the red disappears, and over the green black.

"The flower pattern is produced by hand with a small, sharp chisel; so delicately does the workman adjust the force and depth of his cut, that he will for the flower, let us say, make it appear red by cutting away the black and green coats and exposing the red layer, for the leaves he will scratch down to the green one, and for a white line he will cut down to the wood. A mistake seems never to be made in this work; a slip of the tool would of course spoil the whole."

In comparing Japanese and Indian lacquer work, a writer is of opinion that the industry as practised in India should be described as lac-turnery and not lacquer. He writes:—

"The word 'lacquer,' as applied to Japanese varnish and Indian

shellac, is somewhat misleading to the untechnical mind. We are in the habit of describing the ordinary shellac-coloured wood-turnery of India and the Burmese ware with a basket-work basis as lacquered. A lacquer would seem to mean a fluid varnish applied with a brush and set aside to harden, either in a stove, as in Birmingham, or in a damp press as in Japan. Indian lacquer, so called, is merely the surface obtained by pressing a stick of hard shellac, coloured *ad lib.*, to a rapidly revolving object. The friction develops heat sufficient to make it adhere irregularly. The end of a dry palm leaf stem cut chiselwise, and applied in the same way, melts it still more, and spreads it equally, while a drop of oil applied with further friction with a bit of rough muslin polishes the surface, which is as hard and good after ten minutes' work, as it ever can be.

"It lasts, too, fairly well, but being only shellac and colour after all, it is not to be compared with Japanese lacquer, in some specimens of which, it is credibly reported, water can be boiled without injury to the vessel, and which never seems to scale or to peel off."

In Bengal, Murshidabad and Patna are the only two places where lacquering is done.

In the North-West Provinces, Bareilly, Agra, Lucknow, Fatehpur, Shajahanpur, Benares, and Mirzapur produce lacquered wooden articles, *e.g.*, chairs, tables, legs for bedsteads, plates, boxes, toys, &c. Nests of boxes, fitting one into another, showing ingenuity and skill in colour and design, always find ready sale among Europeans.

Mr. Kipling says, with regard to lac-work:—"The Hushiarpur lacquer differs from that of Pakpattan in the use of metallic (tin) ground under transparent colour, and in addition to the scratched work of colour, figures of mythological character are boldly painted and covered with transparent lacquer."

In the Schools of Art the industry is rapidly advancing to a high state of excellence, as the specimens from the Mayo School will prove, and those from the Kala Bhavan, Baroda.

In the Madras Presidency Kurnal has long been noted for its lacquer work. Dr. Bidie writes:—"Some of the old specimens are superior to anything which can now be produced, both in design and execution. The patterns are floral and in slight relief, and the colours very bright, with much gilding."

Tables, boxes, fans are the articles generally produced.

Besides Kurnal, the work is done at Vizagapatam and Nossam in the Cuddapah District.

Fans made of palm leaves, or of paper and cloth, and subsequently lacquered, are much in demand from Chitraul and Nossam, and the toys of Vellore made out of a light-coloured wood are greatly sought after.

In the Bombay Presidency Sawantwadi, and Hyderabad Sindh, are noted for the same kind of work. The choicest, however, of this class of industry, are the lacquered papier-maché articles from Kashmir, numerous specimens of which are to be seen in the Loan Collection.

Regarding the nests of boxes, from various parts, Sir George Bird-wood points out that the Rajputana boxes may be distinguished, by having, as a rule a drab ground, and those from the Punjaub by the introduction of purple-coloured lac.

(j.) Delhi Paintings.

The ancient caves of India give sufficient and striking proof of the aptitude of the natives for painting, and there is unquestionable authority for the assertion, that their frescoes were of equal merit with paintings of the same age in Europe, and that they bear a curious resemblance to those in the catacombs of Rome. There has, however, been no demand for fresco painting for many years, and at the present time, any painting, that may be regarded as such, is of the rudest and most barbaric description. So much for the old school.

The new artists, men trained in the excellent Schools of Art at Bombay, Lahore, Madras, Amritsar, Calcutta, give full proof of the statement of Sir George Birdwood, that "the spirit of true art is everywhere latent in India."

As a relic of the *old* school, there are the miniature paintings of Delhi, the painters never having lost their reputation, for excellence of colouring and fineness of touch. Water-colours alone are used by them, and there is healthy emulation in the skilful manipulation of the "*ek-bal-kalam*," or brush of a single hair.

The best artists never leave Delhi, but a few have found their way to Bombay and other large towns, where they find ready employment, painting views of the celebrated temples, the Taj, &c., and in copying photographs for Indian and European customers.

Painting on ivory is carried to a limited extent at Benares and Trichinopoly, and without professing to do so, the best artists of Jeypore are always ready to execute such an order.

The illustration of Manuscripts was introduced, doubtless, by the Mahomedans, and though the introduction of pictures was prohibited by religious law, into sacred writings, they crept in as a natural growth of Persian caligraphic art.

The well-known "*Razmnamah*" of the Emperor Akbar's time cost £40,000 to illuminate, and among modern examples of the Art, may be mentioned a copy of Shaik Sadi's Persian "*Gulistan*," executed within the last fifty years, under the direction of Maharajah Banni Singh of Alwar, who expended 50,000 rupees on the salary of the man, who illuminated the manuscript. No two pages are alike, and each leaf is beautifully bordered.

Wherever wealthy Mahomedans have settled, the art of manuscript illumination is practised by a few men. In Lucknow, Agra and Rampur the artists are of Kashmirian descent.

8.—MUSICAL INSTRUMENTS.

"These," says Sir George Birdwood, "have remained unchanged in style and form for the last 2,000 years."

Ancient Hindus are said to have made considerable advance in the Art, bringing it under the domain of science, and reducing it to a system, but, with other sciences, Music has fallen into disuse, and many of the old writings on the subject are not to be found. The backward movement began before the advent of the Mahomedans, and they being strictly forbidden by their religion to cultivate music, it deteriorated still further. The drum, called the "*Daf*," is the only instrument allowed to the "*Faithful*" at marriage ceremonies, no

doubt to give publicity to the event, but Mahomedans of culture and refinement soon succumbed to the softening and alluring influences of music, and we read of the great Akbar gathering about him expert musicians from all parts of India, and so much has the taste developed that, at the present day, Mahomedans are among the most ardent and enthusiastic lovers of music.

In the production of musical instruments, the Hindus do not in any way approach the perfection of European manufacturers, but they display so much ingenuity and skill in their decoration, that musical instruments, as made in India, are acknowledged worthy of being classed among art manufactures.

Writing on the subject, Dr. Bidie makes the following statement:—

"With the Hindus music has always been a favourite art, and the popular deity Krishna is generally represented as playing on a flute. Much ingenuity has also been devoted in India to the invention of musical instruments, and these possess a particular interest at the present day, inasmuch as some have remained unaltered for centuries. Beginning with the simpler forms belonging to the rude hill tribes, and proceeding onwards to those in use among the more civilized population of villages and cities, we find a most interesting variety, capable of affording much information as to the characteristics of the national music.

"From this point of view they have hitherto received little or no attention, and a rich field of research therefore remains for the investigation of the ethnologist and the musician. As regards Hindu music, some of the older airs are rich in expressive melody, and one reason why the higher class of them does not appeal to European taste lies in the peculiarities of the scale. According to Carl Engel, the Hindus divide their musical scale into intervals, smaller than our semitones. They adopted twenty-two intervals called *Sruti* in the compass of an octave. The *Sruti* may therefore be compared to our chromatic intervals. But from an old treatise, written by Soma, it is evident the common scale of the Hindus had much the character of the pentatonic order of intervals.

"In the construction of musical instruments the natives of India have called into requisition a great variety of substances.

"The chief of these are reeds, bamboos, gourds, wood, iron, brass, shells, bone, ivory, gut, bladder, and skin.

"The principal places of manufacture in the Madras Presidency, are Tanjore, Malabar, and Nilgiri."

Srinagar in Kashmir, Delhi in the Punjaub, Murshidabad in Bengal, Tumkur in Mysore, and Ratnagiri District in the Bombay Presidency, have for all time, been remarkable for the excellence of their instruments.

Fine specimens of saringsis, satars, drums, &c., and other kinds have been sent to this Exhibition by H.H. the Maharajah of Travancore.

9.—WOYEN STUFFS.

(a.) Silks.

"Its marvellously woven tissues and sumptuously wrought apparel," writes the author of the "Industrial Arts of India," "have been the

immemorial glories of India. India was probably the first of all countries that perfected weaving and the art of its gold brocades and filmy muslins, 'comely as the curtains of Solomon,' is even older than the Code of Manu."

Although supposed to have been originally discovered in China, silk did not take long to find its way to India. It is not mentioned in the Vedas, but was evidently well known in the days, when the Ramayana and the Mahabharata were compiled.

"Fabrics are made of the *Mulberry* silk, of *Tasar* silk, of *Eri* or silk produced by worms fed upon castor leaf, *Muga* silk, *Cricula* silk, and Burma silk."

In the days of the "John Company Bahadur," quantities of mulberry silk were manufactured in Bengal, and exported to Europe. The industry declined with the Company's departure, probably because of the deterioration in the quality of raw silk, but strenuous efforts have been made by the Sericultural Department of the Murshidabad District of late years, chiefly through the instrumentality of Mr. T. Wardle, of Leek, and a great future seems to lie before the silk manufacturers of Berhampore.

The poetical names by which the silks of Berhampore are known, such as "moon and stars," "ripples of water," "sunshine and shade," "peacock's neck," "nightingale's eyes," are enough to indicate their æsthetic richness and beauty.

Their exceptional width and texture are peculiarly adapted to ladies' and children's dresses; they fall into inimitable folds, and in them the term "soft as silk" would seem at last, to have found striking illustration.

In the North-West Provinces, silk fabrics are made at Benares and Agra. Saris, embroidered at Benares find ready sale all over India.

Silk which is unbleached and unwashed is called "Corah," when bleached it is called "Garad." Dhotis, or waist-cloths, chaddars, or sheets, lungis and saris worn by women, are the principal manufactures in silk of Bengal. *Tasar* silk is well known to Europeans; *Eri* silk is coarse, but it improves in appearance, and becomes smoother by wear. Of all silks *Muga*, though rough, is considered the strongest. *Matka* silk, which is made of pierced mulberry cocoons, is considered a pure article, and is much favoured by the Jainas, who have an aversion to destroying life, and prefer *Muga*, because the moths inside the cocoons are not killed first.

Visitors to the Fine Art and Loan Section will have ample opportunity of judging of the fitness of the Berhampore silks for purposes of clothing. A large consignment has just been received for sale in the Commercial Section, and can be purchased for comparatively low prices.

Silks, mixed with cotton, are made principally for the use of Mahomedans (who are prohibited in the Koran from wearing garments of pure silk) in Punjaub and Sindh, while fabrics of costly pattern, and richness of texture are, in the South, produced at Bangalore and parts of Mysore. Bhawalpur in the Punjaub is the chief centre of the silk industry in that Province. They wash well, and are very durable.

Very little silk is woven in Central India or in Rajputana. "In the Chattisgarh District, *Tasar* silk is very largely used for dhotis or waist-

cloths, and for coats. Silk borders for cotton dhotis are made at Burhanpur and Nagpur. Silk weaving is, therefore, in these places associated with cotton-weaving, and is carried on by the same caste of men (the Koshtas)."

Silk fabrics are made throughout the Madras Presidency, those of Madura, Conjeveram, Bellary, Bangaloro, Trichinopoly, Tanjore, Vizagapatam, being among the best.

Women's jackets are made of the fine silk produced at Bellary. "The patterns of these, with perhaps a few exceptions, are purely native, and generally in excellent taste, although the colours are very brilliant. White silks, plain and figured, are also made at Conjeveram, and very superior gold-bordered cloths at Madura, Chingleput, and Tanjore The gold is most commonly introduced as warp in the borders or spots in the body of the cloth; but when gold ends are wanted, it is worked in as weft."

The saris made at Raichur in the Hyderabad territory, are largely bought up by the better classes. Mushru, a satin-like cloth, and an inferior kind of sangi as made at Benares, are also produced there.

Numerous specimens of *Himru*, the famous flowered and brocaded silk of Aurungabad, used by the nobility for coats and for women's bodices, have been kindly lent for exhibition, by the Governors of the Whitworth Institute.

"Silk fabrics, either plain or mixed with gold thread, are chiefly woven at Yeola, Poona, Ahmedabad, Surat; and silks without any admixture of gold are woven at Thana, Saswad, Belgaum, &c."

Raw silk is first made over to the Rahalkari or twister, also called the reeler; when twisted, the silk is called Sheria. Then it passes into the hands of the Rangari or dyer, and finally it goes to the weaver or Magwala, by whom it is warped, sized, and woven. There is a large silk-weaving industry at Poona, which has held its own fairly well against the older and better known Yeola fabrics. From an artistic point of view, the use of aniline dyes by the Poona weavers is to be deplored. In Assam and Manipur, weaving is a home industry, and it is interesting to note that three pieces of Manipur silk, exhibited by Mr. Carlton, were spun and woven by the mother of the present Rajah (a minor) of that State.

(b.) Woollens.

The climate of the plains of India not being favourable for the production of sheep's wool of a superior quality, for the manufacture of any fine fabric, woollens are not held in such high estimation as cotton goods.

Pashmina, of which Kashmir shawls are composed, is a soft down, found on the goat in Central Asia and Thibet. It is difficult to preserve woollens in India, and for that reason, perhaps, cottons are preferred. The chief centre of this manufacture is naturally the Punjab. Blankets made of sheep's wool are the commonest things made. No attempt is made to soften or to felt Indian blankets, as in Europe. They are coarse and very rough, and disagreeable to the touch, and are used only by the quite poor classes. Good blankets, shawls and finer stuffs were once made from soft sheep's wool obtained at Rampur, a State in the hills of the Punjab. In the Himalayan States, where the climate demands warmer clothing,

quantities of woollens are now made. Among woollen clothing manufactured in the hills, "a striking example is to be found in the quaint dress of the Chamba 'gaddi,' or mountain shepherd. It is of coarse but stout and warm grey wool, the ample coat or blouse being secured at the waist by a long girdle of dark brown wool, felted till all trace of plaiting disappears."

Namdahs or felts, saddle pads, carpets, are made of sheep's wool in the Punjab. Several specimens of embroidered Namdah carpets have been contributed to the Loan Section by Lord Roberts.

In Jeypore, cloaks are made out of a finer kind of Namdah, and saris in Ajmere, are embroidered and worn by the Jat women.

A wedding cloth takes nearly two years to make.

Of serges those made at Bikanir in Rajputana are considered the best. They are suitable for dresses, and are largely purchased by Europeans. A piece of cream-coloured Bikanir serge, exhibited by Lady Lyall, is worthy of attention.

Besides the far-famed Kashmir shawls, which are elaborately embroidered and are so well known in Europe, and, in fact, all over the world, fine, plain, woollen stuffs are made out of the wool called Pashmina. Examples of these also are shown in the same collection. Of these the most noted are the "Yaktara," a plain unfelted shawl cloth of thin twisted thread, and the Rampur Chaddar. A Chaddar, literally a sheet, may or may not have a border and corner pieces embroidered on it.

"Chogas" embroidered in silks, or long coats, which are so generally converted into dressing-gowns by gentlemen, are made of felted Pashmina, called Malida, in other words "rubbed fabric." In the Punjab, Pashmina is manufactured at Amritsar, Ludhiana, Lahore, Simla, and other places. An undergrowth of wool is also obtained from the camel, as from the goat, and is woven into stuffs for the making of Chogas. Camel and goat hair are converted into bags, coarse cloths, and ropes in all hill districts, notably in the Punjab and in Rajputana.

(c.) Cottons.

No precise or reliable information is forthcoming as to the time when cotton first made its appearance as an article of domestic utility. The leaf garments worn by the Jowangs of Orissa, and the sheep clothing of the North-West frontier, were doubtless the primary forms of dress known in India.

Of textiles, Garha, or Gazi, would seem to be the *early*, and the Dacca muslins the *highest*, development of the epoch of cotton manufactures.

The celebrated Dacca muslins are represented by one specimen only in the present collection, but the exquisite fineness of the historical manufacture is a thing of the past. Sir George Birdwood tells us that in the time of Jehangir, one of the Mogul Emperors, muslin, 15 yards long by 1 yard, could be made, and that this weighed no more than 900 grains. Its cost would be £40. At the present time the same piece, worth £10, could not be made of less weight than 1,600 grains. Muslins called "Running water" (Abravan), "Evening dew" (Shabnam), because they became invisible in running water or on wet grass, in spite of their Persian names, were

woven in India, "when Egypt built her pyramids, Solomon reigned in Jerusalem, Romulus founded Rome, and Harun-al-Rashid went his nocturnal rounds in Baghdad."

It seems almost incredible that the few pieces of wood and bamboo tied with shreds of twine and thread, which the weaver calls his loom, should be able to compete with the powerful machinery of Lancashire, but the only reason that Indian looms can hold their own is that the "European process of manufacture has not been able to give to the fabrics that strength for which native manufactures have a reputation. Nor has machinery yet been able to make those gossamer fabrics, for which a wealthy Indian always paid a fabulous price."

In Bengal the most important cotton manufactures are the Dhoti, a piece of plain cloth with a coloured border, worn by men, the Chaddar, or sheet, 3 yards long by $1\frac{1}{2}$ wide, and the Sari, a cloth like the Dhoti, but with a broader border, worn by women. Although these three kinds are largely imported from England, those turned out from native looms are preferred because of their durability. Of the Punjaub manufactures, the most important are the Lungis, Khes, and Susi.

The Lungi is a long piece of cloth of short width, chiefly used for turbans. Mr. Baden-Powell says:—

"This is a long scarf. They are made everywhere, but specially in the Peshawar Division, where they are woven of exquisite fineness, and with most beautiful borders, in which coloured silk and gold thread are often tastefully introduced.

The Lungi is universally worn by the inhabitants of the Peshawar and Darajat Divisions. The long ends, with the coloured borders hanging down, present a very elegant and picturesque appearance. When the Lungi is not worn as a turban, it is used as a scarf, being cut in half and the two pieces sewn together. A Lungi is either plain cloth of any colour, oftenest white or dark blue, or else a small check like the Peshawar Lungi.

Specimens of checked Lungis, and of self-coloured ones are to be seen, exhibited by Lady Lyall.

The Kotah and Chauderi muslins are noteworthy, and the cotton manufactures of the Central Provinces have always maintained a high reputation.

In the Madras Presidency, the finest muslins are those woven at Arni; these rank with the manufactures of the same class from Dacca, Nagpur, and Nellore.

Among dyed cottons, may be mentioned the tie and dye specimens of Jeypore, and other places in Guzerat.

Attention is drawn to the Palampores of Southern India, represented by two specimens, lent by Mr. David Carmichael and Mr. Kelsall. These Palampores or canopy cloths, are perhaps the last example of reed-painting by hand, that can ever be expected to be produced, the art being confined to members of one family, and the demand being met by block-printed specimens from Manchester.

Ahmedabad, Sholapoor, Ahmednugger, Karachi in the Bombay Presidency, are all noted for their cottons.

In the little principality of Manipur, almost every description of cotton cloth is made, from "fine muslins down to coarse Daris or carpets."

"All classes of women weave, from the wives and daughters of the Maharajah down to the poorest in the country. Little girls begin to learn at a very early age, and soon attain to great skill. Amongst all but the highest classes, the women not only supply their families with cloth, but make for sale also. As a rule coarse cloths are far cheaper than in British territory, but the finer descriptions are much dearer. The latter are generally from English thread, which for the better fabrics has almost superseded that of native manufacture. Even for the better class of petticoats English thread is now used.

This doubles the price. The cheapness of Manipuri cloth is entirely due to the fact that every woman in the valley employs her spare time in making them instead of in idleness. The Naga tribes, who utilize their women for field work, are ceasing to manufacture cloth. They buy it instead from the Manipuris, who are now beginning to imitate the Naga tribal patterns.

The Manipuri cloth manufacture is thus artificially kept up by the want of an occupation that pays better."

(d.) Brocades, Kincobs.

Silks woven with gold and silver thread are known by the name of Kincob or Kinkhab in India. Brocades, that is silk fabrics with raised designs, are made wherever silk is manufactured. Murshidabad, Benares, Bhawalpur, Mooltan, Ahmedabad, Surat, Yeola, Poona, Aurungabad, are all noted for silk brocades.

The *Himru* of Aurungabad has already been noticed. Mr. Mukherji says:—"In Bombay, Central Provinces, and the whole of South India, gold is almost invariably introduced as a border into superior fabrics, made of cotton or silk. In the *Kinkhabs*, however, gold or silver is worked on a silk basis all through the piece, practically forming it in all appearance into a cloth of gold or silver. By gold, is meant the silver wire with a gold coating as described under the head 'Manufactures in Metal.' Silver brocades are made with silver wire without the gold coating. False gold and silver Kinkhabs are made of copper wire gilt, mostly imported. Kinkhabs were in former days extensively used by rich men for their dress, but English education is rapidly modifying the tastes of the people, not only of those who can afford to wear such costly cloths, but of those too who are expected to look upon such gorgeous apparel with admiration and awe . . . Besides dresses for wealthy people, gold and silver brocades were formerly used for elephant and horse trappings. In Bengal, gold and silver brocades are made at Murshidabad, but in North India Benares is the chief seat of this manufacture. Its embroidered silks and brocades have long been famous all over the world. Lucknow also makes brocades, but these are not so famous as those of Benares.

"As Benares in the North, so Ahmedabad and Surat in the South of India are famous for their Kinkhabs."

Good specimens of Benares and Ahmedabad Kincob have been obtained for this Exhibition.

(e.) Embroideries and Needlework.

Of the numerous embroideries for which India has long been famous, those only need be mentioned, which are represented in the present Collection.

The most elaborate kind of gold embroidery is called *Karchob*. It is done by putting the piece to be worked into a frame, the design is then traced in white paint, or sometimes traced out in fine stitches with white cotton, the flowers are then "packed" to raise them, and finally the pattern is covered and worked out in Kalabatun, *i.e.*, gold or silver wire twisted on silk thread.

Less heavy examples of gold and silver embroidery are called *Karchiokan*.

Handsome specimens of *Karkhab* have been sent over for this Exhibition by Chumba Mull, of Amritsar. These consist of portières, fronts and trimmings for dresses, tablecloths, &c. Silks are introduced in the embroidery with very pleasing effect.

The Punjaub has always been noted for its embroideries, but the "Kashmir shawls" worked at Amritsar, Ludhiana, Sialkote, and elsewhere in the Province are without doubt the most important. These are strikingly illustrated in the Fine Art Section.

An embroidery which has found favour with Europeans is the Phulkari cloth. "It is a silk-embroidered, coarse cotton cloth, originally wrought by the peasant women in many districts of the Punjaub and Rajputana. The Jat women used these cloths for Orhnis or shawls, bodices, petticoats, &c.; they are now made into curtains in European houses."

The following remarks have been made by an authority on the present position of the shawl industry in the Punjaub:—"The Kashmir shawls are of two kinds; the first is the loom-woven, in which the pattern is produced in the loom itself by the aid of a vast number of small bobbins carrying the coloured Pashm, the shuttle and cross-threads being only used to secure the whole fabric; the second is the cheaper kind, in which the whole of the pattern is embroidered with the needle. . . . The introduction of aniline dyes has done a great deal to injure the design and appearance of shawls, especially the coarse crimson known as Magenta shawl."

The Umritsar shawls are made of the Changthan stout wool; the finer quality never leaves Kashmir.

A great deal of embroidery in silks, gold and silver, and wool is done all over Rajputana. The work of Alwar is remarkable for its superior designs and fineness of workmanship.

We learn from Dr. Bidie that the art of embroidering muslin, silk, and cloth as now practised in Madras is of comparatively recent origin, and to have been introduced by Mahomedans. He classifies the Madras embroideries as follows:—(a) Muslin embroidered with cotton thread; (b) net embroidered with silk thread; (c) net embroidered with silver thread; (d) net embroidered with gold or gold and silver; (e) net embroidered with gold and beetles' wings; (f) Dungaree embroidered with floss silk; (g) woollen cloth embroidered with silk thread and gold.

In the Bombay Presidency, Shikarpur and Hyderabad, Sindh, Cutch, Surat and Bombay turn out excellent work on various materials. The Souzanis, or resais (quilts), of Shikarpur and those copied from Bokhara designs, deserve mention. Several notable examples have been contributed for this Exhibition, and are well worthy of study.

The Chikan work, or white cotton embroidery of Calcutta, is represented by specimens from Calcutta, and also by work done in the

Mission Schools for girls in Travancore. Handkerchiefs, children's dresses, strips of edging and insertion, &c., are made, and over a thousand persons, many of them women and children of good families, are kept employed, who would otherwise starve; these have been impoverished by the abolition of the Court of Oudh.

Chikan workers also embroider dresses for ladies and children in Tussah silk.

(f.) Carpets.

Space would not allow us to notice separately the various carpets which drape the walls, and therefore a few general remarks must suffice.

Indian carpets are of two descriptions—viz., *cotton and woollen*. "The former are known as *daris*, or *durries*, and *satranjis*, or *rugs* and *carpets*. . . . their patterns consisting of stripes, usually of blue and chocolate, or red and white, with occasional variations by the introduction of squares and diamond shapes, and even gold and silver ornamentation, are of the oldest Indian Art designs. . . . The pile carpets came in with the Mussulman invaders. The principal seats of the manufacture, by the regular weavers, were around the Mahomedan centres, and are enumerated by Sir George Birdwood as Cashmere, the Punjab and Sindh, Agra and Mirzapur, Hyderabad and Warangal in the dominions of the Nizam, the Malabar coast, Masulipatam, and the Coromandel coast. Velvet pile carpets were also made at Benares and Murshidabad, and silk pile at Tanjore, Salem and Warangal.

"The exquisite design and harmonious colouring of the Indian carpets of olden times, are incontestable, and need no further praise. But experts and lovers of Oriental art find grave deterioration in the productions of the present day in design, texture and colouring."

This falling-off was attributed by those who know, to the introduction of carpet-making into the jails, in order to keep the prisoners employed, and by the use of aniline dyes and ill-advised European patterns, or fancied improvements on native designs. Messrs. Devai, Sahai and Chumba Mull, of Amritsar, a noted firm for pile carpets, have sent several specimens of good work for exhibition. Sir George Birdwood thinks that Malabar carpets "would seem to be the only pile woollen carpets made in India of pure Hindu design." In the Mysore State, Bangalore had once a large export trade in carpets. "Bangalore carpets" are a speciality of that place, and are distinguished, being reversible; they are also noted for their good wearing properties.

In this connection Sir George Birdwood writes:—"The peculiarity of these rugs, of which several remain in the Indian Museum, was the exceedingly fine count of the stitches, about 12,000 to the square foot. They were also perfectly harmonious in colouring, and the only examples in which silk was ever used in carpets with a perfectly satisfactory effect. The brilliancy of the colours was kept in subjection by their judicious distribution and the extreme closeness of the weaving, which is always necessary when the texture is of silk. All this involves naturally great comparative expense, not less than £10 per square yard; and it is not surprising, therefore, that in the competition with the Thug carpets of the jails, the stately fabrics of Warangul, the ancient capital of the Andhra dynasty of the Deccan, and of the later Rajahs of Telingana, have died out, past every effort to revive them."

10.—POTTERY.

The pottery of India, whether the unglazed and unpolished red brown, yellow and gray, or the historically famous glazed earthenware of Madura, Sindh, and the Punjaub, is, says Sir George Birdwood, the "truest to nature in the directness and simplicity of its forms and their adaptation to use, of all the homely and sumptuary arts of India.

The art of the potter is universal, and of the highest antiquity, and the forms of water-jugs, water-bottles, drinking vessels, &c., sold in the bazaars at the present time being identical with those represented in painting in caves upwards of 2,000 years old.

The principal varieties are the red glazed and unglazed, the black and silvery, the gilt and the pierced.

"The Indian potter's wheel," says the illustrious writer whose authority has been quoted so often in these pages, "is of the simplest and rudest kind. It is a horizontal fly-wheel, two or three feet in diameter, loaded heavily with clay around the rim, and put in motion by the hand, and once set spinning it revolves for five or six minutes with a perfectly steady and true motion.

"The clay to be moulded is heaped on the centre of the wheel, and the potter squats down on the ground before it. A few vigorous turns, and away spins the wheel, round and round, and still and silent as a "sleeping" top, while at once the shapeless heap of clay begins to grow under the potter's hand into all sorts of faultless forms of archaic fictile art, which are carried off to be dried and baked as fast as they are thrown from the wheel. Any polishing is done by rubbing the baked jars and pots with a pebble."

As Hindus have religious scruples against the second use of earthen vessels, quantities are broken after pollution, and the demand in consequence is immense for these, as also for painted images of clay, which are thrown away after being worshipped. Thus "the potter, in virtue of his calling, is an hereditary officer in every Indian village."

The tradition is, that the enamelled pottery of the Imperial Mogul cities of India was introduced from China through Persia by the influence of one of the Emperor's wives, a Chinese lady; and European writers state that the habit of decorating the walls of mosques and palaces with coloured tiles dates from the Mogul conquest.

The Mahomedans adopted the fashion when they came, and invariably made use of tiles in the ornamentation of their buildings. As they extended their power, they would seem to have developed varieties, and to have produced from the plain turquoise blue description to those, elaborately designed and many-coloured.

A pair of very old yellow tiles have been lent by Mrs. Gooding for this Collection.

The School of Art, Madras, has contributed a very large consignment of glazed pottery.

The blue china in Case 15 is here entirely through the kindness of Mrs. Paget, and are excellent specimens of Delhi and Mooltan pottery.

PHEROZE THOMAS.

A FEW NOTES

ON

INDIAN ARMS,

By DR. ERNEST HART.

Swords.—Sword Blades.—Blades of an inferior description are made at Haidarabad, Gudwal, Wunparti, Kolapur, and other places in the Dominions, and may be purchased mounted with iron handles and wooden leather-covered sheaths for prices ranging from five to fifteen rupees. Blades of good water come from Guzerat and Persia, and fetch prices varying according to the temper of the steel; very good watered blades are also made at Jugdeopur in the Khamman district. The better kinds of swords are mounted with ivory or steel handles inlaid with gold and silver. Blades are both straight and curved; the best are invariably of the latter shape.

Varieties of Sword Blades.—The following is a description of the various kinds of swords worn, some of which are made in the Dominions. Their values vary from five to six rupees to five thousand, according to the quality of the steel and the history and traditions of the blade. Watered blades called *Johudar* always fetch much higher prices than any others. Blades of this description, when made here, are cast from the famous Kunasamudram steel, already noticed. *Serohe* a light curved sword of fairly good steel, is made at Jugdeopur. It is worn chiefly by Rathores. *Tegah*, made of inferior steel, blade broad and straight, in common use. *Abbassi* is a Persian blade made of good steel. The blade is narrow and straight, and is generally finely tempered. It is worn chiefly by Moguls. *Neincha*, an inferior and half-sized weapon with a straight blade, worn by the common classes. *Asil*, there are several varieties of this weapon, which, however, bear a pretty close resemblance to each other, the only perceptible difference usually being that some of the blades are perfectly straight, and others slightly curved; the breadths also vary slightly. The *Asil* is worn by all classes, some of the blades are of good water, and others are inferior. Both kinds are made at Jugdeopur. *Misri*, generally made of good steel, blade straight and finely tempered, worn

by the better classes. *Furrung* (Frank, probably English), this weapon is usually made of inferior steel; the blade is broad and heavy. It is worn by professional fencers (*Dekhan Maitres des armes*), and a class of men skilled in the art of self-defence, who are styled *Phikets*. *Kirich*, this is the regulation military sword. *Dhope*, this weapon is made of fairly good steel, the blade is straight and of medium breadth and is light. It is usually worn by the nobles and gentry of the city. *Putta*, this is an old-fashioned weapon, now rarely made and seldom seen except in collections of arms, or in places where fencing is taught. It consists of a steel gauntlet reaching to the elbow; the portion which covers the back of the hand is usually cast to represent a tiger's head. Below the head is a cross-bar which serves as a handle, to which a long triangular two-edged blade is attached. The blade, which is sometimes more than four feet in length, is thin and flexible, being made of good tempered steel. Two of these weapons, one on each hand, are usually worn. *Nawaz Khani*, the peculiarity of this sword is, that the outer instead of the inner edge of the curve, is sharpened. It is usually made of good steel. The *Sailapah* is a superior description of sword, which used formerly to be imported from Arabia and Syria by the Arabs. Many of the old blades, which are highly prized, are still to be found here. Very good blades of this pattern are made from Kunasamudram steel. But the most highly esteemed blades in this and other parts of India are (1) the Abbassi or Persian blades already mentioned; (2) the Jenobe or Genoese blades which used to be imported in olden times, perhaps in the palmy days of the Italian Republics; (3) the Magribi or Toledo blade; and (4) the Alleman or German blade, which probably came to India through the trade established by the Italian Republics. There is besides these a native Indian blade of great fame, frequent references to which are to be met with in the ancient literature of the Arabs. This is supposed to have been the famous Gaurathe blade, still prized by connoisseurs. English blades are sometimes met with, disguised as native swords, and sturdy Wilkinsons have sometimes been found draped in velvet and tinsel in the hands of swash-bucklers in the city.

Arab Muskets.—Inferior muskets (smooth-bored) are made in the city *Karkhana* for the police and some of the irregular troops, at a cost of from ten to fifteen rupees each. The long barrels used by the Arabs are made in Sind, also in the native state of Gudwal, tributary to the Nizam, and in a few villages near Haidarabad. They are brought to the latter place and mounted on the curiously-shaped iron-bands, lump of wood which serves the Arabs instead of a stock. When mounted they sell at prices varying from twenty-five to seventy rupees. They are all match-locks, and carry only a small bullet. The guns used by the Pathans are of similar make to those of the Arabs, the barrels being cut shorter, and having English-shaped stocks. The guns and rifles used by the nobility and upper classes of the city for sporting purposes are all of English make, and of the very best and latest descriptions.

Blunderbusses.—The huge bell-mouthed blunderbusses, borne by the Rohillas are made at Wunparti, Gudwal, Narnal, and other places. They cost from twenty to sixty rupees, according to the quality of the material from which they are cast. They are provided with

flint locks, and are not fired from the shoulder, but held in both hands, and even then the concussion, owing to the heavy charge of gunpowder, is so great that those firing them are spun round and round, and sometimes fairly overturned. They load with slugs. The Rohillas have pet names for their blunderbusses, such as the *shere bacha* (tiger's son), the *saf shihan* (live destroyer), &c. The muzzle of the former sometimes terminates in a rudely cast tiger's head; the latter is a much heavier weapon than the ordinary blunderbuss, and carries a greater charge.

Daggers, Knives, &c.—The following weapons, in addition to the gun and sword, are worn by the Arabs. *Jambir*, a two-headed dagger with a curved blade about seven inches in length, varying from two to four inches in width, and tapering to a point; worn in the waist-belt. The handles of these weapons are sometimes made of the dried sinews of the camel, but the wealthier classes usually have them mounted in richly-inlaid ivory, jade, or silver. They are worn in green velvet, silver, and leather sheaths. The better descriptions of these weapons are made in Arabia, but very good ones are made at Haidarabad and elsewhere from Narmal steel. The average selling price is from fifteen to fifty rupees, according to the quality of the steel. Behind the *Jambia* the Arabs wear the *Sikkin*, a knife with a curved blade about six or seven inches in length. These knives, which cost from one to five rupees, are made at Gudwal, Jugdeopur, and a few villages near Haidarabad; behind the *Sikkin* they wear the *Chimta*, a pair of light iron or steel pincers, used to pick up fire, extract thorns, and various other purposes. These weapons, with the ball-pouch and gunpowder-flask, usually horn-shaped, both of which are made here, complete the armoury of the Arab. The *Mowlads*, or Dekhani Arabs, wear, in addition to these, a pistol, which is usually provided with a flint-lock. These pistol-barrels were formerly made at Lingampalli, Telgandal, and other places, but their manufacture has almost entirely ceased of late years.

Pathan Weapons.—Katar.—The principal weapon worn by the Pathans is the *Katar*, a double-edged dagger, having a breadth of from two to three inches at the hilt, tapering down to a fine point. The blades vary in length from six inches to one foot; just above the hilt is a small cross-bar, sometimes two, by which the dagger is grasped when used. Parallel with the cross-bar or handle are two pieces of steel six to eight inches long, which cover the wrist. Some of these weapons have a semi-circular guard of iron, and capable of withstanding a sword-cut. The best of them are made at a place near Agra, and at Burhanpur. They are also manufactured at Haidarabad, Gudwal, and other places in his Highness's dominions. Their cost varies from five to fifty rupees, according to the quality of the steel. The hilts of the more expensive ones are frequently inlaid with gold and silver. The weapon is worn in the waist-belt. The swords worn by Pathans are curved, and are usually longer and heavier than those of the Arabs. Their best blades come from Persia, but very fair ones are made at Gudwal, Warangal, and Wunparti. The Rohillas all wear the *pesh khabz*, a curved dagger a foot in length. The breadth of the hilt varies from two to two and a half inches; it tapers away in the centre to one inch, having one edge only, and ends in a curved point.

Rohilla Weapons.—**Pesh Khabz.**—The handle is usually ivory or bone, and occasionally of silver. The majority of these daggers are made here, and are sold at from eight to fifty rupees each. The sword worn by the Rohillas are usually made of inferior steel. They cost from five to ten rupees. They also carry pistols of local make.

Sikh Weapons.—The Sikhs wear the *pesh khabz* and *Jambia*, and also the *Katar*; most of them carry guns. The steel quorts worn in their puggeries usually come from the Punjab, but a few are made at Haidarabad.

Shields.—All the armed classes mentioned above, but especially the Rohillas, wear shields made of rhinoceros hide of well-tanned leather. The latter are made at Haidarabad. They are circular in shape, having a diameter varying from fourteen inches to two feet, and are embossed with brass or iron knobs, and are provided with slings for the arms. They are usually worn over the left shoulder. In addition to the weapons mentioned above, the following are also made at Haidarabad, Gudwal, Warangal, Wunparti, and some villages near the capital.

Bank.—A dagger with a curved blade about eight inches long, sold at prices varying from two to ten rupees. It is worn by Dekhanis.

Bichwa (literally a scorpion).—An ivory or bone-handled dagger, five or six inches long.

Maru.—A weapon made of two antelope horns tipped with steel, and having a handle and guard in the middle, so that it can be used to give either backward or forward thrusts.

Chura.—A long dagger varying in length from eighteen inches to two feet; carried in the hand. It is usually mounted with a deer horn or silver handle.

Bullam.—A two-edged spear attached to a shaft from three to five feet in length, and carried in the hand.

Khanjer.—This is a dagger similar in size and shape to the *Jambia*. It is made here, and is usually worn by Arabs and Moguls.

Sanani.—A curved dagger about six inches in length; sometimes worn by Arabs, generally made of good steel.

Safdara.—A dagger similar in shape and make to the last.

Karoli.—A miniature dagger, having a blade rarely exceeding four inches in length. It is made at Jugdeopur and other places, and as it is easily concealed, it used in former days to be considered a handy weapon in the scimmages, which were then of pretty frequent occurrence.

Eta.—Is a long steel spike fixed in the head of a wooden shaft about four feet long, surrounded with small brass bells and feathers, so that but a small portion of it is visible. It is carried by a servant in the trains of the city nobles. Bows and arrows, in the manufacture and use of which some of the wandering tribes of the jungle are very expert, are rarely seen at the capital except in private collections.

CATALOGUE.

1. **Spear, Looshai.**
Exhibitor, Colonel A. T. Davis.
2. **Naga Spear.**
Exhibitor, C. J. Peal.
4. **Knife, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
5. **Sword.**
Exhibitor, Mrs. Fairlie Muir.
6. **Sword, ivory handle.**
Exhibitor, Mrs. Fairlie Muir.
7. **Dagger, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
9. **Indian Sword.**
Exhibitor, Colonel Cunliffe Martin, C.B.
10. **Knife, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
11. **Sword.**
Exhibitor, Mrs. Fairlie Muir.
12. **Dagger, Sikhim.**
Exhibitor, Colonel A. T. Davis.
13. **Iron Dagger, Y-shaped.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
14. **Dagger, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
15. **Sword.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
16. **Spear, Looshai.**
Exhibitor, Colonel A. T. Davis.
17. **Gun.**
Exhibitor, Mrs. Fairlie Muir.
18. **Knife, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
19. **Sword.**
Exhibitor, Mrs. Fairlie Muir.
20. **Sword of the Great Durani King, Ahmed Shah, Invader of India, Victor of Paniput.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
21. **Dagger, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.

22. **Bhil Burglar's Tool.**
Exhibitor, Colonel Cunliffe Martin, C.B.
23. **Sword (Silver), decorated handle.**
Exhibitor, Mrs. Fairlie Muir.
24. **Iron Dagger.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
25. **Sheepskin Rug, or Poshteen.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
26. **Curtain from Kashmir.**
Exhibitor, Mrs. Vesey Westmacott.
27. **Sheepskin Rug, or Poshteen.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
28. **Knives used for the arms formerly as Weapons, now only in Sword Exercise.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
29. **Tharoo Knife used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
30. **Akha Dagger.**
Exhibitor, Mrs. J. H. Seabrooke.
31. **Long Inlaid Silver Gun made for a Rajah.**
Exhibitor, Colonel Cunliffe Martin, C.B.
32. **Tharoo Knife used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
33. **Shield (Leather) with Metal Bosses.**
Exhibitor, Mrs. Fairlie Muir.
35. **Shield for arm, Ancient.**
Exhibitor, Dr. Ernest Hart.
36. **Tharoo Knife used for drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
37. **Gun.**
Exhibitor, Mrs. Fairlie Muir.
38. **Lance.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
39. **Tharoo Knife used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
40. **Gun.**
Exhibitor, Mrs. Fairlie Muir.
41. **Old Matchlock taken at breaking up of Armoury, Hamirpur, Bundelkund.**
Exhibitor, Colonel Golding.
42. **Bulbous-shaped Spiked Iron Weapon.**
Exhibitor, Mrs. Randolph Berens.
43. **Steel Mace with Sword Handle.**
Exhibitor, Mrs. Randolph Berens.
44. **Shield for arms, steel engraved.**
Exhibitor, Dr. Ernest Hart.
45. **Shield (Leather) with Metal Bosses.**
Exhibitor, Mrs. Fairlie Muir.
46. **Shield, Sikhim.**
Exhibitor, Colonel A. T. Davis.
47. **Shield, Sikhim.**
Exhibitor, Colonel A. T. Davis.

48. **Tharoo Knife used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
49. **Shield for Arm, Ancient.**
Exhibitor, Dr. Ernest Hart.
50. **Shield used by Nayars.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
51. **"Bengal," a Vegetable (purple) modelled in Clay.**
Exhibitor, N. G. Mukherji.
52. **Curtains, Fawn on Blue Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
- 53 & 54. **Ancient weapon and two small knives in pouch, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
55. **Rhinoceros-hide Shield with Metal Bosses.**
Exhibitor, Dr. Ernest Hart.
56. **Tegar Curved Sword from the Deccan.**
Exhibitor, Dr. Ernest Hart.
57. **Sword.**
Exhibitor, Mrs. Fairlie Muir.
58. **Bhotanese Sword.**
Exhibitor, Colonel Makins.
59. **Afghan Weapon.**
Exhibitor, Colonel Cunliffe Martin, C.B.
60. **Short Sword, Sikhim.**
Exhibitor, Colonel A. T. Davis.
61. **Short Sword, Sikhim.**
Exhibitor, Colonel A. T. Davis.
62. **Knife, South Mahratta Country.**
Exhibitor, Mrs. Fairlie Muir.
63. **Sword, Sikhim.**
Exhibitor, Colonel A. T. Davis.
64. **Bhotanese Knife.**
Exhibitor, Colonel Makins.
65. **Sheath for Thibeton Sword.**
Exhibitor, Colonel Makins.
66. **Sacrificial Knife.**
Exhibitor, Colonel Makins.
67. **Shield used by Cavalry Soldier (Afghan), found on Battlefield at Ahmed Kheyl.**
Exhibitor, Colonel E. B. Bishop.
68. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
69. **Mahratta Knife.**
Exhibitor, Colonel A. T. Davis.
70. **Kitchen Knife, Sikhim.**
Exhibitor, Colonel A. T. Davis.
71. **Numdah Carpets, small, Blue on White, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
72. **Curtains, Blue on White Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
73. **Curtains, Fawn on Blue Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
74. **Numdah Carpets, small, Fawn on Blue, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

75. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
76. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
77. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
78. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
79. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
80. **Sword, Green Velvet Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
81. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
82. **Curved Sword, Iron Handle, inlaid with Silver.**
Exhibitor, Dr. Ernest Hart.
83. **Khanda Sword.**
Exhibitor, Dr. Ernest Hart.
84. **Shaped Sword.**
Exhibitor, Dr. Ernest Hart.
85. **Sword with Leather Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
86. **Sword, Green Velvet Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
87. **Women's Blue Shirt, Satin, Shishadar Work, Old Kutch.**
Exhibitor, Captain W. J. Myers.
88. **Abassi Blade with Gold Handle.**
Exhibitor, Dr. Ernest Hart.
89. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
90. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
91. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
92. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
93. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
94. **Abassi Blade, very ancient.**
Exhibitor, Dr. Ernest Hart.
95. **Abassi Blade.**
Exhibitor, Dr. Ernest Hart.
96. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
97. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
98. **Short Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
99. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
100. **Curtains, Blue on White, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

101. **Curtains, Fawn on Blue Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
102. **Masulipatam Carpet, 11 ft. 11 in. by 9 ft. 5 in., Asham Khany, Cream Ground.** For sale.
Exhibitors, Messrs. Cardinal & Halford.
103. **Carpet Centre, Dark Red, Border Blue, 7 ft. by 3 ft. 6 in.**
For sale.
Exhibitor, Devai Sahai Chumba Mull.
105. **Rug, Yarkand.**
Exhibitor, Mrs. Vesey Westmacott.
106. **Carpet, Dark Red Ground and Border, 16 ft. by 9 ft.** For sale.
Exhibitor, Devai Sahai Chumba Mull.
107. **Carpet, 7 ft. by 4 ft., Dark Red Centre, Dark Blue Border.**
For sale.
Exhibitor, Devai Sahai Chumba Mull.
108. **Carpet, 7 ft. 2 in. by 4 ft., Dark Red Centre, Dark Blue Border.**
For sale.
Exhibitor, Devai Sahai Chumba Mull.
109. **Carpet, 6 ft. 11 in. by 4 ft., Dark Red Centre, Dark Blue Border.**
For sale.
Exhibitor, Devai Sahai Chumba Mull.
110. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
111. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
112. **Tiger's Head.**
Exhibitor, Colonel Cunliffe Martin, C.B.
113. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
114. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
115. **Rhinoceros Head.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
116. **Bison Head, mounted.**
Exhibitor, Lt.-Gen. Godfrey Pearse, C.B.
117. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
118. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
119. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
120. **Agra Carpet, 12 ft. by 9 ft. 1 in., Herati District Pattern, Blue Ground.** For sale.
Exhibitors, Messrs. Cardinal & Halford.
121. **Brass Lotah, Nilgiris.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
123. **Old Tiles, Brown and Green on Yellow, Punjab.**
Exhibitor, Mrs. Gooding.
124. **Old Tile, Brown and Green on Yellow, Punjab.**
Exhibitor, Mrs. Gooding.
125. **Brass Lotah, Nilgiris.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.

126. **Stone Figure of Buddha**, excavated near Hoti Murdan, Punjab.
Exhibitor, Mrs. Gooding.
127. **Carved Stone Figure.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
128. **Black Wood Flower-stand.** For sale.
Exhibitor, T. N. Gajjar.
129. **Stone Fresco.**
Exhibitor, Major-General Sir F. R. Pollock, K.C.S.I.
130. **Copper Wall Candelabrum with Brass Branches.** For sale.
Exhibitor, E. Nicholls.
131. **Stone Fresco.**
Exhibitor, Major-General Sir F. R. Pollock, K.C.S.I.
132. **Pushpaphathiram Vase.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
133. **Carpet, Dark Red Centre, Border Dark Red, 14 ft. by 10 ft.**
For sale.
Exhibitor, Devai Sahai Chumba Mulla.
134. **Carved Overmantle by Pala Singh, ex-Student, Lahore.** For sale.
Exhibitor, Frederick H. Andrews.
135. **Four Brass Plates taken from the Temple at Manipur.**
Exhibitor, A. Carlton.
136. **Perforated Tray, Vellore.**
Exhibitor, Rt. Hon. Sir Mount Stewart E. Grant Duff, G.C.S.I.
137. **Tray, Moradabad.**
Exhibitor, Lieut.-Colonel Gerald Martin.
138. **Carved Bracket from Baroda School of Arts.** For sale.
Exhibitor, T. N. Gajjar.
141. **Perforated Tray, Vellore.**
Exhibitor, Rt. Hon. Sir Mount Stewart E. Grant Duff, G.C.S.I.
142. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
143. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
144. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
145. **Head with Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
146. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
147. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
148. **Carved Window.**
Exhibitor, Frederick H. Andrews.
149. **Burmese carved Wooden Frame.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
150. **Burmese carved Wooden Frame with Looking-glass.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
151. **Burmese carved Wooden Frame.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
152. **Old Wooden Carved Door from City of Amritsar.** For sale.
Exhibitor, E. Nicholls.

153. **Old Wooden Carved Door from City of Amritsar.** For sale.
Exhibitor, E. Nicholls.
154. **Pair of Horns.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
155. **Very Old Specimen of Afghan Pottery Slab with Figures.**
Exhibitor, Henry Gibbs.
156. **Elephant carved out of a Single Piece of Wood.**
Exhibitor, E. Nicholls.
157. **Old Afghan Pottery Slab, Green on White Ground.**
Exhibitor, Mrs. Alfred Woodhouse.
158. **Old Afghan Pottery Slab, Green on White Ground.**
Exhibitor, Mrs. Alfred Woodhouse.
159. **Long Gun with Rest.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
160. **Burmese Idol, Marble and Gilt.**
Exhibitor, Mrs. Alfred Woodhouse.
161. **Gilded Juggernaut Car.**
Exhibitor, Mrs. David Carmichael.
162. **Very Old Specimen of Afghan Pottery Slab with Figures.**
Exhibitor, Henry Gibbs.
164. **A Collection of 35 very Old Brass and Copper Trays.** These illustrate in a remarkable manner the infinite variety of scrollings, centres, edgings, &c., used formerly and in the present day to ornament Hindoo household articles, most of them of great beauty and artistic merit.
Exhibitor, General James Michael, C.S.I.
175. **Carved Wood Flower-stand, done by a Native Workman in Madras.**
Exhibitor, Mrs. Langford Pearse.
176. **Copper Panel, Repoussé.** For sale.
Exhibitor, E. Nicholls.
177. **Brass Tavalai, made at Madras School of Art by Native Workmen.**
Exhibitor, Mrs. Firebrace.
178. **Copper Horn, damaged.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
179. **Carpet, Centre Dark Blue, Border Red, 16 ft. by 13 ft.** For sale.
Exhibitor, Devai Sahai Chumba Mull.
180. **Large Brass Tray, handsomely Embossed, School of Art, Jeypore.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
181. **Copper Horn, damaged.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
182. **Brass Tavalai, made at Madras School of Art by Native Workmen.**
Exhibitor, Mrs. Firebrace.
183. **Shield of Native Women's Ornaments.**
Exhibitor, Mrs. Allen.
184. **Shield of Native Women's Ornaments.**
Exhibitor, Mrs. Allen.
186. **Red Carpet, Turkoman.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

187. **Burmese Carving.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
188. **Brass and Copper Door, from Amritsar.** For sale.
Exhibitor, E. Nicholls.
189. **Carved Brass and Copper Door.** For sale.
Exhibitor, E. Nicholls.
190. **Agra Carpet, 15 ft. 5 in. by 11 ft. 10 in., unique Gold Ground.**
For sale.
Exhibitors, Messrs. Cardinal and Halford.
191. **Head of Buddha (stone).**
Exhibitor, Maj.-General Sir F. R. Pollock, K.C.S.I.
193. **Horned Beloo's Burmese Devil.** For sale.
Exhibitor, Captain R. Barnett.
194. **Carved Window, carved by Ramji Das of Hissar.** For sale.
Exhibitor, Frederick H. Andrews.
195. **Agra Carpet, 12 ft. by 12 ft. 2 in., Gherass Pattern, Cream Ground.** For sale.
Exhibitors, Messrs. Cardinal and Halford.
196. **Two Brass Shields.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
197. **Carved Window by Ramji Das of Hissar.**
Exhibitor, F. H. Andrews.
198. **Agra Carpet, 15 ft. 5 in. by 11 ft. 10 in., Old Persian Blue.**
For sale.
Exhibitors, Messrs. Cardinal and Halford.
199. **Agra Carpet, 19 ft. 5 in. by 14 ft. 10 in., Sarraaks Pattern, Gold Ground.** For sale.
Exhibitors, Messrs. Cardinal and Halford.
200. **Agra Carpet, 18 ft. 5 in. by 13 ft. 2 in., Pattern Bijapur, Red Ground.** For sale.
Exhibitors, Messrs. Cardinal and Halford.
201. **Numdah Carpet, large Fawn on Blue Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
202. **Etagère.** For sale.
Exhibitor, Capt. R. Barnett.
203. **Red Curtain, Turkoman.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
204. **Red Curtain, Turkoman.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
205. **Table.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
206. **Headpiece of ex-Queen of Burma's Bed.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
207. **Model of a Carved Pillar.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
208. **Copper Tray, Poona, Bombay Presidency, Motif of Chased Design and Arabic Inscription.**
Exhibitor, Mrs. Fairlie Muir.
209. **Footpiece of ex-Queen of Burma's Bed.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
210. **Gun, damascened.**
Exhibitor, The Rt. Hon. Earl of Powis.

211. **Long Gun with Bayonet.**
Exhibitor, The Rt. Hon. Earl of Powis.
212. **Short Wooden Gun, damascened Mounts.**
Exhibitor, The Rt. Hon. Earl of Powis.
213. **Gun, lacquered.**
Exhibitor, The Rt. Hon. Earl of Powis.
214. **Gun with Four Revolving Chambers.**
Exhibitor, The Rt. Hon. Earl of Powis.
215. **Gun, inlaid with Ivory.**
Exhibitor, The Rt. Hon. Earl of Powis.
216. **Gun, inlaid with Ivory.**
Exhibitor, The Rt. Hon. Earl of Powis.
217. **Long Gun.**
Exhibitor, The Rt. Hon. Earl of Powis.
218. **Skin Rug.**
Exhibitor, F.M. Lord Roberts.
219. **Curtains, Fawn on Blue Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
220. **Wooden Painted Stand.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
221. **Gong from Shan Hills and Beater.** For sale.
Exhibitor, Captain R. Barnett.
222. **Carved Gong-stand.** For sale.
Exhibitor, Captain R. Barnett.
223. **Gong from the Shan Hills, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
224. **Badges of XLY Rattray Sikhs.** For sale.
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
225. **Collection of eight Burmese Daggers and Sheaths on Shield.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
226. **Remarkable Burmese Bell, captured at Promé in 1852.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
227. **Pith Model of a Pagoda, Southern India.** For sale.
Exhibitor, G. Arbuthnot Leslie.
228. **Figure for Burmese Gong.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
229. **Four Daggers and Sheaths from Punjab, on Shield.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
230. **Carved gong-stand, Princess.** For sale.
Exhibitor, Captain R. Barnett.
231. **Gong from the Shan Hills, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
232. **Carved Wood Prince, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
234. **Pith Model of a Pagoda, Southern India.** For sale.
Exhibitor, G. Arbuthnot Leslie.
235. **Gong from the Shan Hills, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
236. **Carved Gong-stand, Princess, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
237. **Triangular Gong, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

238. **Triangular Gong, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
239. **Triangular Gong, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
240. **Woven Rug, Hushiarpur.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
241. **Sword, very old Damascened Brass Hilt.**
Exhibitor, Dr. Ernest Hart.
242. **Curved Sword.**
Exhibitor, Dr. Ernest Hart.
243. **Very old Sword, Damascened Handles.**
Exhibitor, Dr. Ernest Hart.
244. **Burdwan Tulwar, Steel Handle.**
Exhibitor, Dr. Ernest Hart.
245. **A Maplah Knife, from the West Coast of India.**
Exhibitor, Lt.-General Godfrey Pearse, C.B.
246. **Abassi Blade, very ancient.**
Exhibitor, Dr. Ernest Hart.
247. **Weapon taken in Afghan War.**
Exhibitor, Colonel Cunliffe Martin, C.B.
248. **Sword, Ivory Hilt.**
Exhibitor, Dr. Ernest Hart.
249. **Ancient Sabre, Monogram on Blade, Bone Handle.**
Exhibitor, Dr. Ernest Hart.
250. **Sword, very old, Ivory and Brass.**
Exhibitor, Dr. Ernest Hart.
251. **Curved Sword.**
Exhibitor, Dr. Ernest Hart.
252. **Fine old Turkish Scimitar, with Arabic Inscription.**
Exhibitor, Dr. Ernest Hart.
253. **Tulwar, Ram's-head Handle.**
Exhibitor, Dr. Ernest Hart.
254. **Persian Sword, very old, with Sheath, owner Gulam Mohmdin.**
Exhibitor, Frederick H. Andrews.
255. **Old Curved Sword.**
Exhibitor, Dr. Ernest Hart.
256. **Kabuli Sword.**
Exhibitor, Dr. Ernest Hart.
257. **Senaputti's Sword, 800 years old.**
Exhibitor, A. Carlton.
258. **Curved Sword, Leather Sheath.**
Exhibitor, Dr. Ernest Hart.
259. **Cuttee Deccan, Indian Blade.**
Exhibitor, Dr. Ernest Hart.
260. **Puttah, from Deccan.**
Exhibitor, Dr. Ernest Hart.
261. **Aftabgiri, serrated edge.**
Exhibitor, Dr. Ernest Hart.
262. **Curved Sword, Iron Handle.**
Exhibitor, Dr. Ernest Hart.
263. **Persian Sword, very old, with Sheath, owner Gulam Mohmdin.**
Exhibitor, Frederick H. Andrews.

264. **Akha Sword.**
Exhibitor, Mrs. J. H. Seabrooke.
265. **Shield, Sialkote.**
Exhibitor, Dr. Ernest Hart.
266. **Curious Rug, Jeypore.**
Exhibitor, Mrs. Vesey Westmacott.
267. **Woven Rug, Hushiarpur.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
268. **Tiger Skin, mounted, Head stuffed.**
Exhibitor, Mrs. Paget.
269. **Spear.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
270. **Processional Wand.**
Exhibitor, Dr. Ernest Hart.
271. **Processional Wand.**
Exhibitor, Dr. Ernest Hart.
272. **Processional Spear.**
Exhibitor, Dr. Ernest Hart.
273. **Processional Spear.**
Exhibitor, Dr. Ernest Hart.
274. **Thubar Steel with Engraved Blade.**
Exhibitor, Dr. Ernest Hart.
275. **Thubar Steel with Iron Handle.**
Exhibitor, Dr. Ernest Hart.
276. **Turkish Thubar with Tiger and Deer.**
Exhibitor, Dr. Ernest Hart.
277. **Mace.**
Exhibitor, Dr. Ernest Hart.
278. **Thubar or Battle-axe shaped with Tiger and Deer.**
Exhibitor, Dr. Ernest Hart.
279. **Bisakha. A Fakir's Crutch used in the Deccan, Silvered Iron.**
Exhibitor, Dr. Ernest Hart.
280. **Battle-axe.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
281. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
282. **Battle-axe, Sickle-shaped Blade and Elephant's Head.**
Exhibitor, Dr. Ernest Hart.
283. **Battle-axe, Sickle-shaped Blade.**
Exhibitor, Dr. Ernest Hart.
284. **Mace with Head of Sacred Bull.**
Exhibitor, Dr. Ernest Hart.
285. **Shield, Leather.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
286. **Quiver and Arrows, Sikhim.**
Exhibitor, Colonel A. T. Davis.
287. **Panjis or Pointed Stakes, Poisoned and placed in Paths to cripple Pursuers.**
Exhibitor, C. W. Peal.
288. **Quiver with Arrows.**
Exhibitor, Dr. Ernest Hart.

289. **Battle-axe taken at breaking up of Armoury at Hamirpur, Bundelkund.**
Exhibitor, Colonel Golding.
290. **Lance.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
291. **Spear, Looshai.**
Exhibitor, Colonel A. T. Davis.
292. **Battle-axe taken at breaking up of Armoury at Hamirpur, Bundelkund.**
Exhibitor, Colonel Golding.
293. **Bow, Sikhim.**
Exhibitor, Colonel A. T. Davis.
294. **Bow, Sikhim.**
Exhibitor, Colonel A. T. Davis.
295. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
296. **Kathari.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
297. **Akha Bow.**
Exhibitor, Mrs. J. H. Seabrooke.
298. **Gun, Looshai.**
Exhibitor, Colonel A. T. Davis.
299. **Akha Quiver and Poisoned Arrows.**
Exhibitor, Mrs. J. H. Seabrooke.
300. **Bow.**
Exhibitor, Dr. Ernest Hart.
301. **Shield, Sialkote.**
Exhibitor, Dr. Ernest Hart.
302. **Rhinoceros-hide Shield, with Metal Bosses.**
Exhibitor, Dr. Ernest Hart.
303. **Curtains, Blue on White Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
304. **Palampore, Masulipatam, South India.**
Exhibitor, John Kelsall.
305. **Sword, Steel Hilt.**
Exhibitor, Dr. Ernest Hart.
306. **Khanda Sword.**
Exhibitor, Dr. Ernest Hart.
307. **Jambir.**
Exhibitor, Dr. Ernest Hart.
308. **Shaped Sword, Bone Handle.**
Exhibitor, Dr. Ernest Hart.
309. **Sword, very old Silver Damascened.**
Exhibitor, Dr. Ernest Hart.
310. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
311. **Gujerat Tulwar Blade, Silver Handle.**
Exhibitor, Dr. Ernest Hart.
312. **Ouna from Khorassan, Agra, Silver Hilt.**
Exhibitor, Dr. Ernest Hart.
313. **Cabuli Kathar, inlaid Silver Handle.**
Exhibitor, Dr. Ernest Hart.

314. **Salapar, Curved Sword, Damascened Gold Hilt and Handle, Watered Blade, inscribed.**
Exhibitor, Dr. Ernest Hart.
315. **Curved Sword, Watered Blade, Bone Handle.**
Exhibitor, Dr. Ernest Hart.
316. **Large Sura Kabuli Fighting Knife.**
Exhibitor, Dr. Ernest Hart.
317. **Sura large Cabuli Fighting Knife, White Metal Handle.**
Exhibitor, Dr. Ernest Hart.
318. **Sword, Brass Handle.**
Exhibitor, Dr. Ernest Hart.
319. **Afghan Weapon.**
Exhibitor, Colonel Cunliffe Martin, C.B.
320. **Kathar.**
Exhibitor, Dr. Ernest Hart.
321. **Gujerat Tulwar Blade, Silver Handle.**
Exhibitor, Dr. Ernest Hart.
322. **Sword, Damascened Hilt (handsome).**
Exhibitor, Dr. Ernest Hart.
323. **Sword, Kottgari Hilt.**
Exhibitor, Dr. Ernest Hart.
324. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
325. **Gauntlet-hilted Steel Sword.**
Exhibitor, Dr. Ernest Hart.
326. **Tulwar, very old.**
Exhibitor, Dr. Ernest Hart.
327. **Sword, Ivory Handle.**
Exhibitor, Mrs. Fairlie Muir.
328. **Sword with Goat-head Handle.**
Exhibitor, Dr. Ernest Hart.
329. **Tegar Curved Sword from Deccan.**
Exhibitor, Dr. Ernest Hart.
330. **Weapon.**
Exhibitor, The Rajah of Bobbili, K.C.S.I.
331. **Shield.**
Exhibitor, Dr. Ernest Hart.
332. **Palampore, from South India, painted with Reed Pen, not Block-printed.**
Exhibitor, D. F. Carmichael.
333. **One Burmese Wooden Idol, Gilt, damaged.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
334. **Threefold Screen containing Hindu Mythological Pictures.**
Exhibitor, Colonel W. Keays.
335. **Kanoonsong Musical Instrument Maker, Nihal Singh. For sale.**
Exhibitor, E. Nicholls.
336. **Burmese Gong (bronze) and Striker.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
337. **Supporters of Burmese Song.**
Exhibitor, Mrs. Randolph Berens.
338. **Burmese Gong.**
Exhibitor, Mrs. Randolph Berens.

339. **Supporter of Burmese Gong.**
Exhibitor, Mrs. Randolph Berens.
340. **Siva Shrine, old Madura Work in Brass and Copper, awarded Silver Medal in Madras Fine Arts Exhibition.**
Exhibitor, Colonel Shelley Leigh Hunt.
341. **Sword with Steel Gauntlet-handled Hilt.**
Exhibitor, Dr. Ernest Hart.
342. **Deccan Cuttee, Iron Handle.**
Exhibitor, Dr. Ernest Hart.
343. **Zulfata Sword, Deccan.**
Exhibitor, Dr. Ernest Hart.
344. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
345. **Curved Sword, Steel Handle.**
Exhibitor, Dr. Ernest Hart.
346. **Cabuli Sword.**
Exhibitor, Dr. Ernest Hart.
347. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
348. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
349. **Naga Dhar or Sword.**
Exhibitor, C. W. Peal.
350. **Dagger with Wooden Handle.**
Exhibitor, Dr. Ernest Hart.
351. **Nepali Kundar, Jungle Knife.**
Exhibitor, Dr. Ernest Hart.
352. **Kundar.**
Exhibitor, Dr. Ernest Hart.
353. **Curved Sword with Monogram on Blade.**
Exhibitor, Dr. Ernest Hart.
354. **Sword, Bone Handle.**
Exhibitor, Dr. Ernest Hart.
355. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
356. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
357. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
358. **Sword with Ivory Hilt.**
Exhibitor, Dr. Ernest Hart.
360. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
361. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
362. **Straight Sword with Iron Handle.**
Exhibitor, Dr. Ernest Hart.
363. **Shield, Rajputana.**
Exhibitor, Sir Alfred Lyall, K.C.B.
364. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
365. **Curtains, Fawn on Blue, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

366. **Battle-axe.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
367. **Trident, Iron.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
368. **Spear.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
369. **Walking Staff.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
370. **Shield of Antique Arms.**
Exhibitor, Mrs. John Evans.
371. **Walking Staff.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
372. **Battle-axe, Ebony Handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
373. **Spear.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
374. **Sang or Way Spear in Iron and Wood, formerly carried in the Deccan in War.**
Exhibitor, Dr. Ernest Hart.
375. **Gauntlet-handled Sword used for Practising.**
Exhibitor, H. H. the Maharajah of Travancore, G.C.S.I.
376. **Curtains, Blue on White Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
377. **Bust of General Dan Robinson, K.C.S.I. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
378. **Bust of Sir Cecil Beadon, K.C.S.I. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
379. **Bust of Sir Joseph Fayrer, K.C.S.I. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
380. **Bust of General Lord Roberts, V.C. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
381. **Bust of Miss Bhownaggree. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
382. **Bust of Raja Radhakan Bahadoor, K.C.S.I. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
383. **Bust of Indian Boy.**
Exhibitor, Albert Toft.
384. **Bust of F.M. Sir Donald Stewart. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
385. **Bust of Mr. Dadabhai Naorojee, M.P. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
386. **Bust of the Right Hon. Dadabhai Naorojee, M.P. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
387. **Bust of Sir James Gordon, K.C.S.I. E. Edward Geflowski.**
Exhibitor, E. Edward Geflowski.
388. **Panel in Teak, Persian Inscription worked out in Horn and Coloured Woods. For sale.**
Exhibitor, R. E. Candy.
389. **Single Tree Carved Panel for Window. For sale.**
Exhibitor, Sumnath Bhudar.

390. **Seven Tree Carved Panel for Window.** For sale.
Exhibitor, Sumnath Bhudar.
391. **Bust of Miss Bhownagree.** *E. Edward Geflowski.*
Exhibitor, E. Edward Geflowski.
392. **Alto-relievo for Pedestal.** *E. Edward Geflowski.*
Exhibitor, E. Edward Geflowski.
393. **Alto-relievo for Pedestal.** *E. Edward Geflowski.*
Exhibitor, E. Edward Geflowski.
394. **Pagoda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
395. **Two Carved Figures, Men Wrestling.**
Exhibitor, Dr. E. Hart.
396. **Two Carved Figures, Men Wrestling.**
Exhibitor, Dr. E. Hart.
397. **Bronze Gun captured at Mandalay, 1885.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
398. **Large Cannon taken at Seringapatam.**
Exhibitor, The Rt. Hon. Earl Powis.
399. **Gun on Carriage.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
400. **Purdahs for Door of Tent.**
Exhibitor, The Rt. Hon. Earl Powis.
401. **Decoration for Top of Lord Clive's Indian Tent.**
Exhibitor, The Rt. Hon. Earl Powis.
402. **Decoration for Top of Lord Clive's Indian Tent.**
Exhibitor, The Rt. Hon. Earl Powis.
403. **Tippoo Sahib's Bedstead.**
Exhibitor, The Rt. Hon. Earl Powis.
404. **Rug, with Animals, made in Ajmere Jail.**
Exhibitor, Captain W. J. Myers.
405. **Gun belonging to E Brigade Royal Horse Artillery, captured at Maiwand, 1880, by Lt.-General Sir F. Roberts.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
406. **Gun belonging to E Brigade Royal Horse Artillery, captured at Maiwand, 1880, by Lt.-General Sir F. Roberts.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
408. **Ivory inlaid Mirror and Box.**
Exhibitor, The Rt. Hon. Earl Powis.
409. **Desk, Wood inlaid with Ivory.**
Exhibitor, The Rt. Hon. Earl Powis.
410. **Ivory Table, inlaid.**
Exhibitor, The Rt. Hon. Earl Powis.
412. **Cannon on Carriage.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
413. **Large Cannon taken at Seringapatam.**
Exhibitor, The Rt. Hon. Earl Powis.
414. **Cannon on carriage.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
415. **Spear.**
Exhibitor, The Rt. Hon. Earl Powis.

416. **Spear.**
Exhibitor, The Rt. Hon. Earl Powis.
417. **Spear.**
Exhibitor, The Rt. Hon. Earl Powis.
418. **Spear.**
Exhibitor, The Rt. Hon. Earl Powis.
419. **Spear.**
Exhibitor, The Rt. Hon. Earl Powis.
420. **Part of Tent.**
Exhibitor, The Rt. Hon. Earl Powis.
422. **Spear.**
Exhibitor, The Rt. Hon. Earl of Powis.
423. **Spear.**
Exhibitor, The Rt. Hon. Earl of Powis.
424. **Spear.**
Exhibitor, The Rt. Hon. Earl of Powis.
425. **Spear.**
Exhibitor, The Rt. Hon. Earl of Powis.
426. **Bell.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
427. **Carved Wooden Figure, to support by Belt.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
428. **Carved Wooden Figure, to support by Belt.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
429. **Gong striker.**
Exhibitor, Mrs. Randolph Berens.
430. **Top Story of Model of a House.** For sale.
Exhibitor, E. Nicholls.
431. **Middle Floor, Model of a House.** For sale.
Exhibitor, E. Nicholls.
432. **Ground Floor, Model of a House.** For sale.
Exhibitor, E. Nicholls.
433. **One Burmese Plain Idol.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
434. **Tanjore Tamree.**
Exhibitor, Ardeshir and Byramji.
435. **Marble Bowl found in King of Delhi's Bath-room.**
Exhibitor, General Sir Charles Reid, G.C.B.
436. **Large Brass Lotah, with Handles.**
Exhibitor, Mrs. Allen.
437. **Elephant's-leg Cellaret.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
438. **Brass Stand for Lamp.** For sale.
Exhibitor, Ragonath, Corday & Sons.
439. **Burmese Buddha, Marble, gilded.**
Exhibitor, Major-General H. Coningham.
440. **Copper Wall Bracket, made in Amritsar Artisan School.**
For sale.
Exhibitor, E. Nicholls.
441. **Copper Wall Bracket, made in Amritsar Artisan School.**
For sale.
Exhibitor, E. Nicholls.

442. **Carved Bracket, Princess, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
443. **Carved Bracket, Burmese.**
Exhibitor, Captain R. Barnett.
444. **The Colours of the Sirmoor Battalion, now H.R.H. Prince of Wales' Own Ghoorkas, carried by the Regiment in the Battles of Aliwal and Sobraon, 1845-46.**
Exhibitor, General Sir Charles Reid, G.C.B.
445. **Proclamation of the Queen-Empress at Delhi.** *E. Edward Geflowski.*
Exhibitor, E. Edward Geflowski.
446. **Colours carried during the Siege of Delhi in 1857. The Regimental Colours were cut in two by a 32-pounder round shot, and immediately after mounted on a bamboo by the Ghoorkas in the Battles of Aliwal and Sobraon, 1845-46.**
Exhibitor, General Sir Charles Reid, G.C.B.
447. **Mirthangam Finger-drum, used for Singing.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
448. **Pira, Carved Chair.** For sale.
Exhibitor, Frederick H. Andrews.
449. **Carved Screen, Gopal Singh, Amritsar.** For sale.
Exhibitor, Frederick Andrews.
450. **Gootha Mathalam Finger-drum.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
451. **Carved Brackets, Princess.** For sale.
Exhibitor, Captain R. Barnett.
452. **Copper Wall Bracket made in Amritsar Municipal School.** For sale.
Exhibitor, E. Nicholls.
453. **Burmese Buddha, Marble, gilded.**
Exhibitor, Major-General H. Coningham.
454. **The Colours of the Sirmoor Battalion, now H.R.H. Prince of Wales' Own Ghoorkas, carried by the Regiment in the Battles of Aliwal and Sobraon, 1845-46.**
Exhibitor, General Sir Charles Reid, G.C.B.
455. **Yeekoo Chenda Bass Tom-tom.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
456. **Ooruttoo Chenda Tom-tom.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
457. **Dammanum Kettle-drum.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
458. **Thimila Temple Drum, Long.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
459. **Gong from Shan Hills.** For sale.
Exhibitor, Captain R. Barnett.
460. **Thakil Fifer's Drum.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
461. **Thapatty Tom-tom.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
462. **Gong from Shan Hills.** For sale.
Exhibitor, Captain R. Barnett.

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Exhibitor, Captain R. Barnett.
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Exhibitor, Captain R. Barnett.
465. **The Colours of the Sirmoor Battalion, now H.R.H. Prince of Wales' Own Ghoorkas, carried by the Regiment in the Battles of Aliwal and Sobraon, 1845-46.**
Exhibitor, General Sir Charles Reid, G.C.B.

CASE No. 1.

466. **Phuldan Flower-vase.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
467. **Incense Burner.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
468. **Brass Vase, Jeypore.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
469. **Murat.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
470. **Brass Punjab Hand.** For sale.
Exhibitor, L. E. Dass.
471. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
472. **Brass Lamp.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
473. **Image.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
474. **Mukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
475. **"Ghunta" Bell with Chain of Figures.** For sale.
Exhibitor, L. E. Dass.
476. **Image.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
477. **Brass Punjab Hand.**
Exhibitor, L. E. Dass.
478. **"Ghunta" Bell with Chain of Figures.** For sale.
Exhibitor, L. E. Dass.
479. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
480. **Scorpion Spoon.**
Exhibitor, Mrs. Arthur Brandreth.
481. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
482. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
483. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
484. **Incense Burner, Dog.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
485. **Brass Lamp Stand.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

486. **Pair of Brass Spoons.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
487. **Brass Lamp.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
488. **Sukunda.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
489. **Brass Lamp.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
490. **Incense Burner, Dog.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
491. **Model of Boat, Singalese.**
Exhibitor, Colonel A. T. Davis.

CASE No. 2.

492. **Fan Bead-work, Agra.**
Exhibitor, Colonel A. T. Davis.
493. **Leg Ornaments worn by Nagas.**
Exhibitor, C. W. Peal.
494. **Painting on Ivory, representing the Hall of Audience of the King of Delhi.**
Exhibitor, Colonel W. Keays.
495. **Blanket Fastener and Chatelaine, used by Coolies in Hill Country for holding folds of Blanket in place on Shoulder.**
Exhibitor, Sir Alfred Lyall, K.C.B.
496. **Blanket Fastener and Chatelaine, used by Coolies in Hill Country for holding folds of Blanket in place on Shoulder.**
Exhibitor, Sir Alfred Lyall, K.C.B.
497. **Painting on Ivory, representing the celebrated Peacock Throne.**
Exhibitor, Colonel W. Keays.
498. **Prayer Beads, Sikhim and Thibetan.**
Exhibitor, Colonel A. T. Davis.
499. **Lac Bracelets, Mooltan.**
Exhibitor, Colonel A. T. Davis.
500. **Twelve Spoons, made at Beswada, carved by Hand with Knife.**
Exhibitor, Mrs. David F. Carmichael.
501. **Steel for Flint, Thibet.**
Exhibitor, Mrs. Arthur Brandreth.
502. **Flint Stone, Sikhim.**
Exhibitor, Colonel A. T. Davis.
503. **Scorpion Spoon.**
Exhibitor, Mrs. Arthur Brandreth.
504. **Delhi Work, Inlaid.**
Exhibitor, Major F. Goldney.
- 505 & 506. **Flint and Steel taken from a Thibetan during Sikhim Campaign, 1887.**
Exhibitor, Major F. Goldney.

507. **Burst Shell after killing an Elephant.**
Exhibitor, C. W. Peal.
508. **Brass Wristlets worn by Women, Boys, and Girls, Naga.**
Exhibitor, C. W. Peal.
509. **Fork and Spoon, elaborately carved, Beswada.**
Exhibitor, Mrs. David F. Carmichael.
510. **Bead Coronet worn by Nagas.**
Exhibitor, C. W. Peal.
511. **Jew's Harp, Naga.**
Exhibitor, C. W. Peal.
512. **Nose Ring, Thibetan.**
Exhibitor, Colonel A. T. Davis.
513. **Horn Card Tray on Stand with three Cobras.**
Exhibitor, Ardeshir and Byramji.
514. **Sikhim Pipe.**
Exhibitor, Colonel A. T. Davis.
515. **Camel's Skin Bottle, Bikanir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
516. **Imitation Fruit Mhowa Work.**
Exhibitor, M. M. Bhowuggree, C.I.E.
517. **Bikanir Leather Bottle.**
Exhibitor, Colonel Cunliffe Martin, C.B.
518. **Aigrette of Pheasants, Kangra.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
519. **Burst Shell after killing an Elephant.**
Exhibitor, C. W. Peal.
520. **Brass Wire Earrings, worn through upper edge of Ear, Naga.**
Exhibitor, C. W. Peal.
521. **Ten Imitations of Fruit, gilded, South India.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
522. **Pachisi Board and Men.**
Exhibitor, Mrs. Arthur Brandreth.
523. **Opium Knife and Chop Sticks, Sikhim.**
Exhibitor, Colonel A. T. Davis.
524. **Necklet worn by Naga Men and Lads.**
Exhibitor, C. W. Peal.
526. **Elephant carved from one Piece of Wood.**
Exhibitor, E. Nicholls.
527. **Wooden Painted Bird.**
Exhibitor, Mrs. Randolph Berens.
528. **Cucumber Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Plantain Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Brinjal, a Vegetable (Green) Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Pomegranate Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Mango, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Sugar-cane (Purple) Modelled in Clay.**
Exhibitor, N. G. Mukherji.

- Sugar Cane (Green) Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Wood Apple, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Custard Apple, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Custard Apple, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Banana, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Green Ginger, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Potato, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Garlic, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Garlic, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Nutmeg, whole and cut, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
- Almond, Modelled in Clay.**
Exhibitor, N. G. Mukherji.
529. **Small Varnished Camel Skin Oil Jar, Hissar.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
529. **Four Mhowa Toys, Enamelled.**
Exhibitor, M. M. Bhowanuggree, C.I.E.
530. **Mhowa Toy, Enamelled.**
Exhibitor, M. M. Bhowanuggree, C.I.E.
531. **Mhowa Toy, Enamelled.**
Exhibitor, M. M. Bhowanuggree, C.I.E.
532. **Cow and Calf, carved out of a Single Piece of Wood.**
Exhibitor, E. Nicholls.
533. **Wooden Painted Bird.**
Exhibitor, Mrs. Randolph Berens.
534. **Stone Camel.**
Exhibitor, Mrs. I. Cuttriss.
535. **Aigrette of Heron's Feathers, Kashmir.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
536. **Cowrie Necklace worn by Naga Men and Women.**
Exhibitor, C. W. Peal.
537. **Ear Plugs worn by Naga Men.**
Exhibitor, C. W. Peal.
538. **Bone Hair-pins, worn in Pairs by Nagas.**
Exhibitor, C. W. Peal.
539. **Bikanir Leather Bottle.**
Exhibitor, Colonel Cunliffe Martin, C.B.
540. **Pewter Armlets worn by Nagas.**
Exhibitor, C. W. Peal.
541. **Toda Necklace.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.

CASE No. 3.

542. **Cocoanut Shell, Carved.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
543. **Papier Mache Vase, Kashmir, without Cover.**
Exhibitor, Colonel E. W. Golding.
544. **Model of Kashmir Boat.**
Exhibitor, Colonel E. B. Bishop.
545. **Ruler, Lacquered, made in Baroda School of Arts.**
Exhibitor, T. N. Gajjar, B.A.
546. **Tea Box, Old Kashmir.**
Exhibitor, Colonel E. W. Golding.
547. **Papier Mache Vase, Kashmir, with Cover.**
Exhibitor, Colonel E. W. Golding.
548. **Cocoanut Shell, Carved.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
549. **Papier Mache Vase, Kashmir, without Cover.**
Exhibitor, Colonel E. W. Golding.
550. **Cocoanut Shell, Carved.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
550. **Papier Mache, Surahi, Old Kashmir.**
Exhibitor, Colonel E. W. Golding.
- Papier Mache Tray, Kashmir.**
Exhibitor, Colonel E. W. Golding.
551. **Model of Boat, Papier Mache, Kashmir.**
Exhibitor, C. J. Lucas.
552. **Papier Mache Vase, Kashmir, with Cover.**
Exhibitor, Colonel E. W. Golding.
554. **Papier Mache Saucer, Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
- Cup, Papier Mache, with Cover, from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
555. **Papier Mache Devil Pot, Old Kashmir.**
Exhibitor, Colonel E. W. Golding.
556. **Sandalwood Work and Jewel Box, Surat.**
Exhibitor, Mrs. Playford Reynolds.
557. **Cup made from Cocoanut, Sawantwadi.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
558. **Model of Kashmir Boat.**
Exhibitor, Colonel E. B. Bishop.
559. **Cocoanut Shell, Carved Ivory.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
560. **Painted Wooden Vase.**
Exhibitor, Colonel Makins.
561. **Bottle, Kashmir.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
562. **Papier Mache Pen Tray, Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
563. **Model of Boat, Papier Mache, Kashmir.**
Exhibitor, C. J. Lucas.
564. **Painted Wooden Vase.**
Exhibitor, Colonel Makins.

565. **Jug made from Cocanut, Sawantwadi.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
566. **Inlaid Sandalwood Box, Surat.**
Exhibitor, Miss Scott.
567. **Cedar Wood Box, Inlaid Silver and Ivory.**
Exhibitor, Mrs. I. Cuttrizs.
568. **Gold Grass Necklace and Bangles.**
Exhibitor, Mrs. I. Cuttrizs.
569. **Wooden Vase, Inlaid Silver.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
570. **Butter Pot, Sikkim.**
Exhibitor, Colonel A. T. Davis.
571. **Cocanut Jug.**
Exhibitors, Ardeshir and Byramji.
572. **Inlaid Sandalwood Box, Surat.**
Exhibitor, Miss Scott.
573. **Sandalwood Inlaid Ivory Stamp Box, Surat.**
Exhibitor, Miss Scott.
574. **Papier Mache Saucer, Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
Cup, Papier Mache, with Cover from Kashmir.
Exhibitor, Sir Charles Aitchison, K.C.S.I.
575. **Papier Mache Coffee Pot, Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
576. **Blotting Book, Kashmir.**
Exhibitor, Colonel Woodthorpe, C.B.
577. **Iron Armour Cap.**
Exhibitor, Colonel Cunliffe Martin, C.B.
578. **Papier Mache Saucer, Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
Cup with Cover from Kashmir.
Exhibitor, Sir Charles Aitchison, K.C.S.I.
579. **Kashmir Writing Box.**
Exhibitor, Colonel Woodthorpe, C.B.
580. **Cocanut Jug.**
Exhibitors, Ardeshir and Byramji.
581. **Papier Mache Tray, Kashmir.**
Exhibitor, Colonel E. W. Golding.
582. **Horn Beaker, no base.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
583. **Cocanut Jug.**
Exhibitors, Ardeshir and Byramji.
584. **Papier Mache Tray, Kashmir.**
Exhibitor, Colonel E. W. Golding.
585. **Papier Mache Saucer from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
Cup with Cover from Kashmir.
Exhibitor, Sir Charles Aitchison, K.C.S.I.
586. **Inlaid Box with Ivory Hushiarpur Work.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
587. **Tray, Papier Mache, Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
588. **Good Old Ivory and Silver Work Box, Large.**
Exhibitor, Major-General Muspratt Williams.

CASE No. 4.

589. **Dagger with Jade Handle.**
Exhibitor, Dr. Ernest Hart.
590. **Bujali Water Blade, Engraved Silver and Gold Handle.**
Exhibitor, Dr. Ernest Hart.
591. **Jade Jewel-handled Dagger.**
Exhibitor, Mrs. Randolph Berens.
592. **Battle-axe, Jeypore.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
593. **Dagger, Silver, Ceylon.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
594. **Dagger, Handle Marble.**
Exhibitor, Dr. Ernest Hart.
595. **Sheath for Jewelled Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
596. **Jade-handled Jewelled Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
597. **Ancient Weapon, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
598. **Ornamental Kukri.**
Exhibitor, Colonel E. B. Bishop.
599. **State Sword, Jeypore, Enamel.**
Exhibitor, Major-General W. G. Beynon.
600. **Small Steel Shield, Damascened Gold, Goofrat Work.**
Exhibitor, C. J. Lucas.
601. **Jade-handled Jewelled Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
- Sheath for Jewelled Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
602. **Jade-handled Dagger.**
Exhibitor, Dr. Ernest Hart.
603. **Dagger, Damascened Hilt, with Inscription on Blade.**
Exhibitor, Dr. Ernest Hart.
604. **Battle-axe, Jeypore.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
605. **Jade Jewel-handled Dagger.**
Exhibitor, Mrs. Randolph Berens.
606. **Dagger with Jade Handle.**
Exhibitor, Dr. Ernest Hart.
608. **Sheath for Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
609. **Jade-handled Dagger.**
Exhibitor, Rt. Hon. the Earl of Powis.
610. **Inlaid Sword in Velvet Sheath, Damascened.**
Exhibitor, Colonel Cunliffe Martin, C.B.
611. **Ornamental Indian Shield.**
Exhibitor, Colonel E. B. Bishop.
613. **Dagger of Sheath made of Sawfish's Sword.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
614. **Ancient Dagger, Kathiawar.**
Exhibitor, Mrs. Playford Reynolds.

615. **Jade Jewel-handled Dagger.**
Exhibitor, Mrs. Randolph Berens.
616. **Silver-mounted Sword of State, Manipur.**
Exhibitor, Sir Steuart Bayley, K.C.S.I.
617. **Ivory and Steel Dagger in Sheath.**
Exhibitor, Mrs. Randolph Berens.
618. **Sheath for Jade-handled Shahpur Hunting-knife.**
Exhibitor, Mrs. Arthur Brandreth.
619. **Sword presented to Brigadier Abraham Roberts, C.B., by
H.H. Shah Shujah, Amir of Cabul, 1841.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
620. **Tongal General's Sword.**
Exhibitor, A. Carlton.
622. **Afghan Knife.**
Exhibitor, Barclay Sandeman.
623. **Ancient Ivory-handled Knife in Sheath, Guzerat.**
Exhibitor, Mrs. Playfair Reynolds.
624. **Revolver, Damascened in Gold.**
Exhibitor, Mrs. Noble Taylor.
625. **Large Puttah Sword with Gauntlet Handle, Damascened
Gold on Iron.**
Exhibitor, Dr. Ernest Hart.
626. **Afghan Shield.**
Exhibitor, Barclay Sandeman.
627. **Shield, Steel inlaid with Gold, Koftgari Work from Guzerat,
Punjab.**
Exhibitor, T. H. Thornton, C.S.I.

CASE No. 5.

628. **Brass Lotah with Cover.**
Exhibitor, Mukkan L. E. Dass.
629. **Brass Box with Cover.**
Exhibitor, Mukkan L. E. Dass.
630. **Brass Lotah with Cover.**
Exhibitor, Mukkan L. E. Dass.
631. **Bell used by Telegu Begging Priest.**
Exhibitor, F. C. Carr Gomm.
632. **Brass Tray.**
Exhibitor, Mukkan L. E. Dass.
633. **Bronze Bell as hung on Pagoda, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
634. **Bronze Bell as hung on Pagoda, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
635. **Indian Bowl.** Reproduced from South Kensington Museum
Model. For sale.
Exhibitor, H. Rollason.
- Indian Bowl.** Reproduced from South Kensington Museum
Model. For sale.
Exhibitor, H. Rollason.

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Exhibitor, H. Rollason.
- Indian Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
636. **Plate.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
637. **Brass Box.**
Exhibitor, Mukkan L. E. Dass.
638. **Brass Box.**
Exhibitor, Mukkan L. E. Dass.
639. **Brass Box, pierced Cover.**
Exhibitor, Mukkan L. E. Dass.
640. **Brass Box.**
Exhibitor, Mukkan L. E. Dass.
641. **Bronze Bell as hung on Pagoda, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

CASE No. 6.

642. **Brass Chased Tray.** For sale.
Exhibitor, E. Nicholls.
643. **Copper Tray, Legend Mirza Shahiban.** For sale.
Exhibitor, E. Nicholls.
645. **Perforated Copper Tray, Kashmir.**
Exhibitor, Mrs. Allen.
646. **Brass Horn, damaged.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
647. **Salver, representing Life of Buddha and Vishnu.** For sale.
Reproduced from South Kensington Museum Model.
Exhibitor, H. Rollason.
648. **Plate, Copper and Silver, Tanjore.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
649. **Salver, Elephant partly Gilt.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

CASE No. 7.

650. **Tray, Gold and Silver, made by Naurab Din, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
651. **Salver, Gold and Silver, made by Haji Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
652. **Inlaid Tray, Moradabad.**
Exhibitor, Lieut.-Colonel Gerald Martin.
653. **Salver, Gold and Silver, made by Haji Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
654. **Tray, Gold and Silver, made by Gulam Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
655. **Stand for Vase, Bidri Work.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
656. **Plate, Jeypore.** For sale.
Exhibitors, Ardeshir & Byramji.
657. **Salver, Gold and Silver, made by Mahomed Baksh, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
658. **Oval Tray, Inlaid Koftgari, Gilt.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
659. **Brass Plate, Sialkote.**
Exhibitor, Colonel A. T. Davis.
660. **Brass Tray, Octagonal.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
661. **Tray made by Nazir Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
662. **Silver, made by Jubal Din, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
663. **Brass Tray with Casters, Octagonal.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
664. **Brass Tray, Inlaid Copper, South India.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
665. **Tripati Tray.**
Exhibitor, David F. Carmichael.
666. **Tray, Moradabad.**
Exhibitor, Mrs. Gooding.
667. **Tray, Snake Pattern, Sialkote, made by Karim Illahi.** For sale.
Exhibitor, Frederick H. Andrews.

CASE No. 8.

668. **Short Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
669. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

671. **Shield, Leather.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
672. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
673. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
674. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
675. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
676. **Short Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
677. **Shield, Damascened.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
678. **Shield, Damascened.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
679. **Sword with Bells.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
680. **Dagger, Steel Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
681. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
682. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
683. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
684. **Executioner's Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
685. **Knife, with Leather Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
686. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
687. **Double-Edged Sword.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
688. **Dagger, Steel Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
689. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
690. **Sword.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
691. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
692. **Shield.**
Exhibitor, Dr. Ernest Hart.

CASE No. 9.

693. **Pair Silver Bangles, Bird Pattern.** For sale.
Exhibitor, E. Nicholls.
694. **Silver Tea-Caddy.** For sale.
Exhibitor, E. Nicholls.

695. **Pair Silver Bangles, "Badeondas."** For sale.
Exhibitor, E. Nicholls.
696. **Mace with Tiger's Head.**
Exhibitor, F. C. Carr Gomm.
697. **Silver Flask, Cashmere.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
698. **Persian Lotah, with Letters, Silver.**
Exhibitor, Mrs. Allen.
699. **Surahi Cashmere Work.**
Exhibitor, C. J. Lucas.
700. **Silver Cup, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
701. **Silver Rose-water Sprinkler.**
Exhibitor, F. C. Carr Gomm.
702. **Silver Teapot, Burmese.**
Exhibitor, The Rev. Fowler Baker.
703. **Filigree Silver Card Tray.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
704. **Mace of Office, Assa or Chobe.** For sale.
Exhibitor, E. Nicholls.
705. **Pair Silver Bangles, "Salemi."** For sale.
Exhibitor, E. Nicholls.
706. **Pair Silver Bangles, "Badeondas."** For sale.
Exhibitor, E. Nicholls.
707. **Stand for Cup Won at Polo.**
Exhibitors, 8th Hussars.
708. **Wedding Crown with Figures, Silver.**
Exhibitor, Mrs. Allen.
709. **Silver Milk Jug, Burmese.**
Exhibitor, The Rev. Fowler Baker.
710. **Silver Filigree Watch Stand.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
711. **Silver Teapot, Madras Work.**
Exhibitor, Mrs. Vesey Westmacott.
712. **Large Centre Piece, Silver Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
713. **Silver Bowl, Small, Burmese.**
Exhibitor, The Rev. Fowler Baker.
714. **Mace with Tiger's Head.**
Exhibitor, F. C. Carr Gomm.
715. **Leaf Dish, Silver.**
Exhibitor, Mrs. Allen.
- 716 to 720. **Four Silver Spoons, Engraved.**
717. **Match-box Case, Silver.**
Exhibitor, Mrs. Allen.
718. **Silver Casket, Filigree Work.**
Exhibitor, F. C. Carr Gomm.
719. **Hair-pin Box, Silver.**
Exhibitor, Mrs. Allen.
721. **Silver Cup, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

722. **Silver Stick of Office belonging to Court Paraphernalia of an Indian Commander-in-Chief.**
Exhibitor, F. C. Carr Gomm.
723. **Silver Stick of Office belonging to Court Paraphernalia of an Indian Commander-in-Chief.**
Exhibitor, F. C. Carr Gomm.
724. **Silver Bracelets, Filigree Work.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
725. **Silver Cream Jug.**
Exhibitor, Mrs. Vesey Westmacott.
726. **Itraddon Scent-bottle, Silver.**
Exhibitor, Frederick H. Andrews.
727. **Silver Sugar Basin, Burmese.**
Exhibitor, The Rev. Fowler Baker.
728. **Filigree Work, Scent-bottle Case, Lotus Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
729. **Persian Lotah with Letters, Silver.**
Exhibitor, Mrs. Allen.
730. **Silver Cup, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

CASE No. 10.

731. **Elephant's Ear Ornaments, Silver.** For sale.
Exhibitor, the Raja of Bobbili, K.C.I.E.
732. **Nautch Girl's Head Gear and Two Nose Studs, Kashmir.**
Exhibitor, C. J. Lucas.
733. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
734. **Silver Bangle, cast with Tassel.**
Exhibitor, Lady Lyall.
735. **Bracelet, Googree, Silver.**
Exhibitor, Lady Lyall.
736. **A Necklet of Silver, Kashmir.**
Exhibitor, C. J. Lucas.
737. **Silver Filigree Bracelet.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
738. **A Silver Armlet and Necklet on Silk, Calcutta.**
Exhibitor, C. J. Lucas.
739. **Silver Necklace.**
Exhibitor, Barclay Sandeman.
740. **Silver Brooch with Tiger's Claws.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
741. **Silver Brooch, Paraka Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
742. **Silver Filigree Necklace.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
743. **A Necklet of Silver, Delhi.**
Exhibitor, C. J. Lucas.
744. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.

745. **Necklace, with Three Balls.**
Exhibitor, Lady Lyall.
746. **Pair of Silver Armlets, Bombay.**
Exhibitor, C. J. Lucas.
747. **Silver Brooch with Tiger's Claws.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
748. **Silver Brooch.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
749. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
750. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
751. **Silver Brooch, Hanooman.** For sale.
Exhibitor, E. Nicholls.
752. **Indian Silver Necklace.**
Exhibitor, Mrs. Oliver Barnet.
753. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
754. **Necklace and Pair of Ear-knobs, Silver, Gold, and Turquoises, Ladak.**
Exhibitor, C. J. Lucas.
755. **Silver Armlet, Sikhim.**
Exhibitor, Colonel A. T. Davis.
756. **Silver Braid Belt with Bells and Gold Filigree Work.**
Exhibitor, M. M. Bhownuggree, C.I.E.
757. **Silver Necklace with Travancore Fanams.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
758. **Pair of Silver Armlets.**
Exhibitor, Mrs. Fyffe.
759. **Silver Bracelet, Multan Enamel.**
Exhibitor, F. C. Carr Gomm.
760. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
761. **Silver Necklace.**
Exhibitor, F. C. Carr Gomm.
762. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
763. **Silver twisted Chain Bangle.**
Exhibitor, M. M. Bhownuggree, C.I.E.
764. **Toda Necklace.**
Exhibitor, Rt. Hon. Sir Mount Stuart E. Grant Duff, G.C.S.I.
765. **Indian Silver Necklace.**
Exhibitor, Mrs. Oliver Barnet.
766. **Silver Filigree Bracelet, Cuttack.**
Exhibitor, Miss Scott.
767. **Silver Chain Anklet.**
Exhibitor, M. M. Bhownuggree, C.I.E.
- Silver Chain Anklet.**
Exhibitor, M. M. Bhownuggree, C.I.E.
768. **Silver Brooch, with Tiger's Claws.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
769. **Silver Brooch, with a Pair of Tiger's Claws.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

770. **Silver Brooch, Palanquin Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
771. **Indian Silver Bracelet.**
Exhibitor, Mrs. Oliver Barnet.
772. **Silver Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
773. **Necklace with Small Drops.**
Exhibitor, Lady Lyall.
774. **Cornelian Bead Necklace, Long Beads.** For sale.
Exhibitor, Kalidass Ishwar.
775. **Kashmir Necklace.**
Exhibitor, Mrs. Fairlie Muir.
776. **Set of Head Ornaments, Enamelled Silver, from Punjab.**
Exhibitor, F. C. Carr Gomm.
777. **Cornelian Bead Necklace, Long Beads.** For sale.
Exhibitor, Kalidass Ishwar.
778. **Spectacle Case, with Travancore Chuckrams.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
779. **Elephant's Ear Ornaments, Silver.** For sale.
Exhibitor, The Raja of Bobbili, K.C.I.E.
780. **Eight Brass Nose Rings, with Imitation Pearls, &c., from Benares.**
Exhibitor, C. J. Lucas.
781. **Pair of Silver Bracelets.**
Exhibitor, Lady Lyall.
782. **Silver Bracelet, with Travancore Chuckrams.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
783. **Silver Bracelets of Travancore Fanams.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
784. **Silver Bangle, Cast.**
Exhibitor, Lady Lyall.
785. **Gold Filigree and Cornelian Necklace.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
786. **Kumbla Tali Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
787. **Nagavada Tali Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
788. **Nagarada Tali Ornaments.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
789. **Oolketto Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
790. **Three-stringed Necklace.**
Exhibitor, Lady Lyall.
791. **Necklace with Pear-shaped Drops.**
Exhibitor, Lady Lyall.
792. **Silver Necklace and Pair of Bracelets with Beads.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
793. **Silver Filigree Necklace, Flower Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
794. **Charm to carry Compass to know Direction of Mecca.**
Exhibitor, Lady Lyall.
795. **Brooch with View of Palace en Suite.**
Exhibitor, L. W. Adamson.

796. **Moodookain Ornament for the Wrist.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
797. **Pendant containing two large Turquoises.**
Exhibitor, F. C. Carr Gomm.
798. **Kundulum Earring set with Stones.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
799. **Blue Enamel Necklace.**
Exhibitor, Lady Lyall.
800. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
801. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
802. **Pattah Ring worn by Women.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
803. **Gold Brooch set with Rubies, Emeralds, and Diamonds.**
For sale.
Exhibitor, E. Nicholls.
804. **Head Ornament from Sipi, Simla, Punjaub.**
Exhibitor, Mrs. Cole.
805. **Chank and Chuckram.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
806. **Nagakettooring.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
807. **Solid Gold Filigree Necklace, Bhownugger Work.**
Exhibitor, M. M. Bhownuggree, C.I.E.
808. **Filigree Gold Necklace.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
809. **Nippoo Ear Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
810. **Jade Necklace.**
Exhibitor, Mrs. Arthur Brandreth.
812. **Dropard Tooth, Mounted in Gold.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
813. **Charapoly Necklace.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
814. **Kundulum Earrings, set with Stones.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
815. **Blue Enamel Necklace.**
Exhibitor, Lady Lyall.
816. **Naly Coozul, Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
817. **Bracelet, Miniature on Ivory, being Portraits of Ranjit Singh and Family, set in Gold and Rubies.**
Exhibitor, L. W. Adamson.
818. **Charm to carry Compass to know Direction of Mecca.**
Exhibitor, Lady Lyall.
819. **Brooch Painting on Ivory en Suite.**
Exhibitor, L. W. Adamson.
820. **Moodookain Ornament for the Wrist.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
921. **Brass Amulet, Sikkim.**
Exhibitor, Colonel A. T. Davis.

822. **Necklace, Octangular and Round Beads in two Rows.**
Exhibitor, Lady Lyall.
823. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
824. **Neruvada Tali Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
825. **Silver Bangle, with Screw Fastener.**
Exhibitor, Lady Lyall.
826. **Palakai Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
827. **Aroombumain Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
828. **Kumala Tali Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
829. **Kundasarum Necklace.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
830. **Elaku Tali Neck Ornament.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
831. **Necklace, Coral and Silver Beads, five Rows.**
Exhibitor, Lady Lyall.
832. **Cornelian Bead Necklace.** For sale.
Exhibitor, Kalidass Ishwar.
833. **Two Ear Studs of White Metal and Imitation Jewels from Madura.**
Exhibitor, C. J. Lucas.
834. **Silver Necklace from Darjeeling, made into a Chatelaine.**
Exhibitor, Mrs. Cole.
835. **Silver Necklace and Pair of Bracelets with Beads.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
836. **Kairi Soormadon, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
837. **Match-box Case, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
838. **Tray for Bowl and Cover, Bidri Work.**
Exhibitor, C. J. Lucas.
839. **Silver Deer, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
840. **Silver Goat, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
841. **Silver Horse, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
842. **Silver Fish, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
843. **Silver Peacock Toy, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
844. **Koftgari Ash-tray, Punjaub.**
Exhibitor, Alfred Inman.
845. **Silver Elephant, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
846. **Silver Elephant and Howdah, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.

847. **Silver Peacock, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
848. **Silver Parrot, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
849. **Silver Parrot, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
850. **Silver Peacock, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
851. **Silver Round Perforated Ball, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
852. **Koftgari Ash-tray, Punjaub.**
Exhibitor, Alfred Inman.
853. **Silver Lion, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
854. **Silver Cock and Bells, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
855. **Silver Stork, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
856. **Silver Boat, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
857. **Silver Goat, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
858. **Silver Stork, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
859. **Sword Hilt, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
860. **Silver Tortoise, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
861. **Kairi Soormadan, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
862. **Match-box Case, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
863. **Kairi Soormadan, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
864. **Silver Horse, from Poona.**
Exhibitor, Lieut.-Colonel Henry Daniell.
865. **Kairi Soormadan, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.
866. **Kairi Soormadan, Koftgari, Punjaub.**
Exhibitor, Alfred Inman.

CASE No. 11.

867. **Tazzia, Sacred Banner, taken from the Imambara Lucknow, 1857.**
Exhibitor, Major-General Greathed, C.B., R.E.
868. **Tazzia, Sacred Banner taken from the Imambara, Lucknow, 1857.**
Exhibitor, Major-General Greathed, C.B., R.E.
869. **Tazzia, Sacred Banner taken from the Imambara, Lucknow, 1857.**
Exhibitor, Major-General Greathed, C.B., R.E.

CASE No. 12.

870. **Bandhana or Tie and Dye, Green Ground with Red Spots.**
Exhibitors, Governors of the Whitworth Institute.
871. **Violet Silk Fabric with Design of White Spots.**
Exhibitors, Governors of the Whitworth Institute.
872. **Thick Piece, Twilled and Striped.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
873. **Red Striped Sari.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
874. **Red Charkhana, Twilled Piece.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
875. **Gold and Silk Fabric from Bombay.**
Exhibitors, Governors of Whitworth Institute.
876. **Silk Brocade (Himru) Surat.**
Exhibitors, Governors of Whitworth Institute.
877. **Cloth of Gold and Crimson Silk, Surat.**
Exhibitors, Governors of Whitworth Institute.
878. **Beautifully Patterned Diaper, Bijapur.**
Exhibitors, Governors of Whitworth Institute.
879. **One Dozen Check Handkerchiefs.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
880. **Red Check Piece, 2½ yds. by 36 in.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
881. **Thana Silk, Chaste Geometrical Design, Bombay.**
Exhibitors, Governors of Whitworth Institute.
882. **Red Duri (lined), Dress Piece.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
883. **Bandana or Tie and Dye Satin Fabric, Deep Purple Ground.**
Exhibitors, Governors of Whitworth Institute.
884. **Silk Fabric, Dhoti Giridi.**
Exhibitors, Governors of Whitworth Institute.
885. **Dupchaya (Light and Shade), Sari.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
886. **Thana Silk, Chaste Geometrical Design, Bombay.**
Exhibitors, Governors of Whitworth Institute.
887. **Shot Silk, Green and Orange, Kagra.**
Exhibitors, Governors of Whitworth Institute.
888. **Silk Fabrics, Cutch.**
Exhibitors, Governors of Whitworth Institute.
889. **Shot Purple Corah Silk with Orange and White Border.**
Exhibitors, Governors of Whitworth Institute.
890. **Printed Silk Handkerchief, Bokhara.**
Exhibitors, Governors of Whitworth Institute.

891. **Bandhana Tie and Dye Work, Bombay.**
Exhibitors, Governors of Whitworth Institute.
892. **Black and White Striped Fabric, Lahore.**
Exhibitors, Governors of Whitworth Institute.
893. **Four Silk Kincoab Bags.**
Exhibitors, Governors of Whitworth Institute.
894. **Atpati Blue, Durithan.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
895. **Black and Red Check Piece.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
896. **Figured Silk Fabric from Baroda.**
Exhibitors, Governors of Whitworth Institute.
897. **Printed Silk Handkerchief.**
Exhibitors, Governors of Whitworth Institute.
898. **Silk Gauze Scarf made of Silk in its Native State with Dyed Border, Coimbatore.**
Exhibitors, Governors of Whitworth Institute.

CASE No. 13.

899. **Spear with Crutch-shaped Handle, Sheathed.**
Exhibitor, Mrs. Randolph Berens.
900. **The Maharajah's Temple and Tower.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
901. **Koftgari Circular Tray, Creeper Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
902. **Koftgari, Trevandrum College Design.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
903. **Chauris in Case, Sandalwood and Ivory.**
Exhibitor, Mrs. Paget.
904. **Koftgari Tray, Circular, partly Gilt.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
905. **Koftgari Plate.**
Exhibitor, Mrs. Carmichael.
906. **Round Silver Tray.**
Exhibitor, F. C. Carr Gomm.
908. **Koftgari, Yalee Design.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
909. **Koftgari Octagonal Tray, "Iron Villa" Design.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
910. **Bell Mace.**
Exhibitor, Mrs. Randolph Berens.
911. **Goofrat Iron Plate.**
Exhibitor, Colonel A. T. Davis.
912. **Tray, Enamelled Black, Kashmir.**
Exhibitor, C. J. Lucas.
913. **Koftgari, Public Office Design.** For sale.
Exhibitor, H.H. the Maharajah of Travancore.
914. **Chauris in Case, Sandalwood and Ivory.**
Exhibitor, Mrs. Paget.

- 915. **Copper Plate, Persian Design, bought at Lahore.**
Exhibitor, Mrs. Cole.
- 916. **Tray for Betel Boxes, South India.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff.
- 917. **Tray of Poonah Repousse Work in Copper.**
Exhibitor, Sir Raymond West, K.C.I.E.
- 918. **Hand-wrought Copper and Brass Tray inlaid with Silver Tanjore.**
Exhibitor, George Cadell.
- 919. **Plate, Copper and Silver, Tanjore.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
- 920. **Chauris in Case, Sandalwood and Ivory.**
Exhibitor, Mrs. Paget.
- 921. **Tray Chased with Silver on Copper.**
Exhibitor, N. Gurumoorthy Bathudu.
- 922. **Tray of Poonah Repoussé Work in Copper.**
Exhibitor, Sir Raymond West, K.C.I.E.
- 923. **Copper Tray, South India.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff.
- 924. **Copper and Silver Tray, Travancore.**
Exhibitor, Mrs. Allen.
- 926. **Chauris in Case, Sandalwood and Ivory.**
Exhibitor, Mrs. Paget.
- 927. **Tanjore Tray, Copper Repousse.**
Exhibitor, Mrs. Carmichael.

CASE No. 14.

- 928. **Silver Goblet, Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
- 929. **Silver Repousse Bowl.**
Madras School of Art.
Exhibitor, H. Cooling.
- 930. **Silver Wineglass, Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
- 932. **Silver on Copper Bowl, Tanjore.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- 933. **Carved Teakwood Stand for Tanjore Bowl.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- 934. **Silver Cup, Cashmere.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff.
- 935. **Blue and Silver Drinking Cup, Mooltan.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- 936. **Flower Vase.**
Exhibitor, Colonel A. T. Davis.
- 937. **Silver Enamelled Tumbler, Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
- 938. **Chased Silver Work, Lucknow.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- 939. **Blue and Silver Enamelled Drinking Cup.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.

940. **Chased Silver Work, Alwar.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
941. **Silver Tumbler, Kashmir.**
Exhibitor, Mrs. Oliver Barnet.
942. **Six Muttra Toys, Silver.**
Exhibitor, Sir Alfred Lyall, K.C.B.
943. **Shrine for Silver Ganesha, in Seven Pieces, beautiful Silver Work.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
944. **Jade Walking-stick Head.** For sale.
Exhibitor, E. Nicholls.
945. **Vase, Copper, Gilt and Enamelled, Kashmir.**
Exhibitor, Mrs. Gooding.
946. **Agate and Silver Dagger-handle, Ancient Delhi.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
947. **Carved Jade Sword-handle.**
Exhibitor, Mrs. Gooding.
948. **Vase, Copper, Gilt and Enamelled, Kashmir.**
Exhibitor, Mrs. Gooding.
949. **Carved Rock Crystal Dagger-handle.**
Exhibitor, Mrs. Gooding.
950. **Jade Dagger-handle, with Precious Stones, Ancient Delhi.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
951. **Large Bowl, Silver and Copper, Tanjore.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
952. **Carved Jade Crutch-handle.**
Exhibitor, Mrs. Gooding.
953. **Cup, Silver Enamelled, Kashmir.**
Exhibitor, C. J. Lucas.
953. **Tray, Silver Enamelled.**
Exhibitor, C. J. Lucas.
954. **Silver small Enamelled Tumbler, Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
955. **Ten Muttra Gokul Toys, Silver.**
Exhibitor, Colonel E. W. Golding.
956. **Sword-handle, Damascened, Goofrat.**
Exhibitor, C. J. Lucas.
957. **Five Muttra Silver Toys.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
958. **Silver Old Rosewater Sprinkler, Oudh.**
Exhibitor, T. H. Thornton, Esq., C.S.I.
959. **Cup, Silver Enamelled, Kashmir.**
Exhibitor, Mrs. Gooding.
959. **Saucer, Silver Enamelled, Kashmir.**
Exhibitor, Mrs. Gooding.
960. **Silver Fish Scent-bottle.**
Exhibitor, Mrs. William Dobson.
961. **Silver Fish, Ruby Eyes.**
Exhibitor, Mrs. Playford Reynolds.
962. **Vase, Copper Gilt and Enamelled, Kashmir.**
Exhibitor, Mrs. Gooding.
963. **Silver God off a Burmese Tomb.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.

964. **Five Silver Toys, Gokul Work.**
Exhibitor, C. J. Lucas.
965. **Bird-shaped Scent-holder.**
Exhibitor, Mrs. David F. Carmichael.
966. **Old Silver Gilt and Enamel Spice Box.**
Exhibitor, Colonel Cunliffe Martin, C.B.
967. **Toda Armlet, containing Gold Coin.'**
Exhibitor, Mrs. David F. Carmichael.
968. **Silver Scent-sprinkler, finely embossed with Animals, Kutch.**
Exhibitor, C. J. Lucas.
969. **Ebony-handled Hammer, richly mounted in Silver.**
Exhibitor, Sir Alfred Lyall, K.C.B.
970. **Carved Ebony Case for Ebony-handled Hammer.**
Exhibitor, Sir Alfred Lyall, K.C.B.
971. **Pedestal Cup, Silver, inlaid Copper and Brass, made at end of 18th Century, Tanjore.**
Exhibitor, George Cadell.
972. **Silver Enamelled Surahi from Bhawulpur.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
973. **Rock Crystal Paper-cutter, Cabul.**
Exhibitor, Mrs. Arthur Brandreth.
974. **Repousse Bowl, Silver, Burmese.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
975. **Carved Teakwood Stand for Burmese Bowl.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
976. **Tray for Tanjore Chatty.**
Exhibitor, C. J. Lucas.
977. **Pedestal Cup, Silver, inlaid Copper and Brass, made at end of 18th Century, Tanjore.**
Exhibitor, George Cadell.
978. **Tanjore Chatty.**
Exhibitor, C. J. Lucas.
979. **Silver Blotting Case.**
Exhibitor, M. W. Bhowmuggree, C.I.E.
980. **Surahi, Silver-gilt, from the Maharajah of Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
981. **Bottle, Cashmere.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff.
982. **Surahi, Silver Gilt from the Maharajah of Kashmir.**
Exhibitor, T. H. Thornton, C.S.I.
983. **Silver Staff as used by the Members of Council in Madras on Official Occasions.**
Exhibitor, Miss Morehead.
984. **The Ankusha from Odeypoor, given by H.H. the Maharana to General Keatinge, V.C., C.S.I.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
985. **Hammer-head, Koftgari Work, similar to the one presented to H.R.H. the Prince of Wales at the Opening of Alexandra Bridge over Chenab River, 1876.**
Exhibitor, Mrs. Gooding.
986. **Silver Pandan.**
Exhibitor, F. C. Carr Gomm.

- Silver Tray for Silver Pandan.**
Exhibitor, F. C. Carr Gomm.
987. **Silver Card Tray, Delhi.**
Exhibitor, Mrs. Oliver Barnet.
988. **Silver and Gilt Scent-sprinkler, Lucknow.**
Exhibitor, C. J. Lucas.
989. **Three Wedding Rings, White Metal.**
Exhibitor, Mrs. J. Cuttrizs.
990. **Scissors, Bird-shaped, Jeypore.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
991. **Tray of Indian Workmanship, found in the King's Palace, Delhi, on its Capture from the Mutineers, 20th September, 1857.**
Exhibitor, Lieut.-Colonel Alfred Stowell Jones, V.C.

CASE No. 15.

992. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
993. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
994. **Jar, Jeypore.**
Exhibitor, Alfred Inman.
995. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
996. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
997. **Mooltan Pottery.**
Exhibitor, Mrs. Paget.
998. **Jar, Delhi.**
Exhibitor, Alfred Inman.
999. **Jar, Jeypore.**
Exhibitor, Alfred Inman.
1000. **Mooltan Pottery, Placque.**
Exhibitor, Mrs. Paget.
1001. **Mooltan Pottery, Flower-pot.**
Exhibitor, Mrs. Paget.
1002. **Vase, Painted and Glazed.** For sale.
Exhibitor, H.H. the Maharajah of Travancore G.C.S.I.
1003. **Mooltan Pottery, Placque.**
Exhibitor, Mrs. Paget.
1004. **Mooltan Pottery.**
Exhibitor, Mrs. Paget.
1005. **Delhi Jar, Blue Pottery.**
Exhibitor, Alfred Inman.
1006. **Jar, Delhi.**
Exhibitor, Alfred Inman.
1007. **Specimen of Porcelain, Delhi.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1008. **Mooltan, Pottery.**
Exhibitor, Mrs. Paget.

1009. **Mooltan Pottery.**
Exhibitor, Mrs. Paget.
1010. **Mooltan Pottery, Vase.**
Exhibitor, Mrs. Paget.
1011. **Pilastres, Mooltan Pottery.**
Exhibitor, Alfred Inman.
1012. **Peshawur Glazed Bottle.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1013. **Specimen of Pottery, Mooltan.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1014. **Indian Pottery.**
Exhibitor, Colonel E. B. Bishop.
1015. **Mooltan Pottery, Flower Vase.**
Exhibitor, Mrs. Paget.
1016. **Mooltan Pottery, Placque.**
Exhibitor, Mrs. Paget.
1017. **Mooltan Pottery, Surahi.**
Exhibitor, Colonel E. B. Bishop.
1018. **Modelled and Glazed Dark Brown.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1019. **Mooltan Pottery, Flower-pot.**
Exhibitor, Mrs. Paget.
1020. **Yellow Vase, Painted and Glazed.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1021. **Mooltan Pottery, Vase.**
Exhibitor, Mrs. Paget.
1022. **Mooltan Pottery, Vase.**
Exhibitor, Mrs. Paget.
1023. **Mooltan Pottery, Vase.**
Exhibitor, Mrs. Paget.
1024. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
1025. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
1026. **Specimen of Pottery, Mooltan.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1027. **Jar, Mooltan.**
Exhibitor, Alfred Inman.
1028. **Yellow Vase, Painted and Glazed.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1030. **Pilastres, Mooltan Pottery.**
Exhibitor, Alfred Inman.

CASE No. 16.

1031. **Shield, Rajputana.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1032. **Smaller Rhinoceros-hide Shield.**
Exhibitor, Mrs. Randolph Berens.
1033. **Kabuli Knife with Jade Handle.**
Exhibitor, Dr. Ernest Hart.

1034. **Thubar Steel with Iron Handle.**
Exhibitor, Dr. Ernest Hart.
1035. **Katar.**
Exhibitor, Dr. Ernest Hart.
1036. **Straight Sword.**
Exhibitor, Dr. Ernest Hart.
1037. **Sword, Damascened Hilt, Handsome.**
Exhibitor, Dr. Ernest Hart.
1038. **Sword, Damascened Hilt and Engraved Plate.**
Exhibitor, Dr. Ernest Hart.
1039. **Kathar, Decanee, very old.**
Exhibitor, Dr. Ernest Hart.
1040. **Tarrup Drum, very old.**
Exhibitor, Dr. Ernest Hart.
1041. **Kathar, Decanee, very old.**
Exhibitor, Dr. Ernest Hart.
1042. **Sorai Damascened, 200 years old.**
Exhibitor, Dr. Ernest Hart.
1043. **Sword Damascened.**
Exhibitor, Dr. Ernest Hart.
1044. **Straight Sword.**
Exhibitor, Dr. Ernest Hart.
1045. **Khatar.**
Exhibitor, Dr. Ernest Hart.
1046. **Dagger with Jade Handle.**
Exhibitor, Dr. Ernest Hart.
1047. **Kathar.**
Exhibitor, Dr. Ernest Hart.
1048. **Old Curved Sword, Bifurcated Blade.**
Exhibitor, Dr. Ernest Hart.
1049. **Shield.**
Exhibitor, Dr. Ernest Hart.
1050. **Nehamdi Zulfakar Bifurcated Blade, Silver Inlaid Handle.**
Exhibitor, Dr. Ernest Hart.
1051. **Sword with Copper Handle, Gilt, and set with Stones.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1052. **Copper Scabbard, Gilt.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1053. **Battle-axe, Koftgari Work, with Wooden Handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1054. **Gauntlet made by Kaji Mahomed, Sialkote.** For sale.
Exhibitor, Fred. H. Andrews.
1055. **Dagger-knife.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1056. **Knuckle-duster, Damascened in Red Sheaths with Silver Mounts.**
Exhibitor, Dr. Ernest Hart.
1057. **Rings for Ornamentation of Puggrees.**
Exhibitor, Mrs. Randolph Berens.
1059. **Amazon's Sword, Enamelled Handle, from the Palace of the Old King of Oudh at Lucknow.**
Exhibitor, Mrs. John Evans.

1060. **Inlaid Sword and Sheath, Damascened.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1061. **Old Matchlock, Sindh, with Silver Mountings.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1062. **Old Matchlock, Sindh, with Gold Mountings.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1063. **Knife with Brass Handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1064. **Knuckle-duster, Steel.**
Exhibitor, Dr. Ernest Hart
1065. **Yankoo Knife.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1066. **Ancient Marble-handled Weapon in Sheath, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
1067. **Ancient Sword in Sheath, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
1068. **Battle-axe with Iron Handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

CASE No. 17.

1069. **Brass Surahi, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1070. **Brass Surahi.**
Exhibitor, Mrs. D. Carmichael.
1071. **Brass Lamp.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1072. **Brass Ewer.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1073. **Tall Persian Vase.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1074. **Brass Ewer.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1075. **Brass Lamp.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1076. **Brass Pierced Vase and Cover, smaller.**
Exhibitor, Lieut.-General Gerald Martin.
1077. **Tray, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1078. **Brass Chased Finger-cup, Madras.**
Exhibitor, M. M. Bhowuggree, C.I.E.
1079. **Brass Jug.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1080. **Nepaulese Standard Lamp.**
Exhibitor, Alfred Inman.
1081. **Tray for 18 Objects of Domestic Poojah.**
Exhibitor, Rt. Hon. Mount Stewart E. Grant Duff.
1082. **Betel Box, South India.**
Exhibitor, Rt. Hon. Mount Stewart E. Grant Duff.
- Betel Box, South India.**
Exhibitor, Rt. Hon. Mount Stewart E. Grant Duff.

1083. **Nepaulese Sukunda Hand Lamp.**
Exhibitor, Alfred Inman.
1084. **Nepaulese Sukunda Hand Lamp.**
Exhibitor, Alfred Inman.
1085. **Afghan Jug, Brass.**
Exhibitor, Colonel Woodthorpe, C.B.
1086. **Brass Two-handled Jar, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1087. **Nepaulese Standard Lamp.**
Exhibitor, Alfred Inman.
1088. **Brass Chased Finger-cup, Madras.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1089. **Kashmir Vase.**
Exhibitor, Colonel Woodthorpe, C.B.
1090. **Nepaulese Standard Lamp.**
Exhibitor, Alfred Inman.
1091. **Afghan Jug, Brass, with Turquoises.**
Exhibitor, Colonel Woodthorpe, C.B.
1092. **Brass Tray, Engraved by a Woman in Kathiawar.**
Exhibitor, Miss Elsie Thomas.
1093. **Brass Rolling Lamp.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1094. **Brass-pierced Vase and Cover.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1095. **Copper Cup.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1096. **Brass-pierced Vase and Cover.**
Exhibitor, Lieut.-Colonel Gerald Martin.

CASE No. 18.

1097. **Elephant, Brass, very old Work, Vizagapatam.**
Exhibitor, David F. Carmichael.
- Infantry Soldier, Brass, very old Work, Vizagapatam.**
Exhibitor, David F. Carmichael.
1098. **Eighteen small Objects, used for the Performance of Domestic Poojah, South India.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1099. **Brass Bowl, Jeypore.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1100. **Brass Goblet.**
Exhibitor, Colonel A. T. Davis.
1101. **Small Brass Vase.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1103. **Small Brass Lotah, with Spout.**
Exhibitor, Dr. Ernest Hart.
1104. **Brass Lotah.**
Exhibitor, Miss E. A. Manning.
1105. **Brass-work Chettan Betel Box.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1106. **Brass Bullock Cart.** For sale.
Exhibitor, Captain R. Barentt.

1107. **Lotah.**
Exhibitor, Dr. Ernest Hart.
1108. **Brass Scorpion-shaped Padlock, Benares.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1109. **Brass Lotah, Travancore.**
Exhibitor, Mrs. David Carmichael.
1110. **Brass Lotah, Travancore.**
Exhibitor, Mrs. David Carmichael.
1111. **Brass Lotah, Travancore, with Spout.**
Exhibitor, Mrs. David Carmichael.
1112. **Brass Inkstand.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1113. **Double-ended Hand-weapon, Ibez Horn.**
Exhibitor, Dr. Ernest Hart.
1114. **Brass Elephant, bearing small Figure with Lamp.**
Exhibitor, Dr. Ernest Hart.
1115. **Komboo Brass Horn or Trumpet.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1116. **Two Pairs of Lamps, burned on either Side of Shrine.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1117. **Sandal Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1118. **Sandal, Madal.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1119. **Punchalathy Theebum Lamp for Offering, five-lighted Wicks.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1120. **Lamp used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1121. **Large Brass Lotah, with Handles.**
Exhibitor, Mrs. Allen.
1122. **Cup on which a Tray is placed, and which receives the Water used for bathing the God.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1123. **Cholera Horn, Vellore.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1124. **Sthalinur, Vessel for covering Chamba.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1125. **Chamba, Vessel in which Water is kept in Store.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1126. **Cholera Horn, Vellore.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1127. **Tray for Flowers, used in Poojah.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1128. **Sandal Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1129. **Poojah Bell, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1130. **Chunkoo Kal Pedestal for Shell.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1131. **Sandal Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore G.C.S.I.

1132. **Sandal Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1133. **Spoon, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1134. **Sandal Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1135. **Tray for burning Camphor.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1136. **Pair of Lamps, burned on either Side of Shrine.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1137. **Water Vessel, used in Worship.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1138. **Brass Water-vessel with Handle.**
Exhibitor, Dr. Ernest Hart.
1139. **Brass Lotah, Travancore.**
Exhibitor, Mrs. David Carmichael.
1140. **Brass Lotah, Travancore, with Spout.**
Exhibitor, Mrs. David Carmichael.
1141. **Brass Pan, with a Handle.**
Exhibitor, Mrs. D. Carmichael.
1142. **Beggar Bowl, made in Cutch.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
1143. **Brass Square Panel.** For sale.
Exhibitor, E. Nicholls.
1144. **Brass Plaque.**
Jeypore School of Art.
Exhibitor, Colonel A. T. Davis.
1145. **Brass Lotah, Travancore.**
Exhibitor, Mrs. David Carmichael.

CASE No. 19.

1146. **Chakara Musical Instrument Maker, Nihal Singh of Tarn Taran.** For sale.
Exhibitor, E. Nicholls.
1147. **Rattle made of Human Skulls.**
Exhibitor, Colonel Makins.
1148. **Fiddle, from Punjaub.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1149. **Taus Indian Musical Instrument Maker, Rahmat Ullah.** For sale.
Exhibitor, E. Nicholls.
1150. **Yeena Fiddle made of Iguana Skin, one String.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1151. **Alligator Guitar.**
Exhibitor, Captain R. Barnett.
1152. **Taus Musical Instrument Maker, Nihal Singh.** For sale.
Exhibitor, E. Nicholls.
1153. **Native Fiddle and Bow.**
Exhibitor, Mrs. J. Cuttriss.
1154. **Yadaka, Short Temple Drum.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

1155. **Swaragith Stringed Instrument.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1156. **Scroothe, large Pipe for harmonizing with the Clarionet.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1157. **Satar Musical Instrument Maker, Raherm Baksh.** For sale.
Exhibitor, E. Nicholls.
1158. **Veena, or Musical Instrument.**
Exhibitor, Mrs. Randolph Berens.
1159. **Chenkala Gong.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1160. **Kaamanee Cymbal.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1161. **Kaimanee Cymbal.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1162. **Cheenkulal Flute.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1163. **Nagaswarem Clarionet.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1164. **Kidoopidee Kettle Drum.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1165. **Vena Lute.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1166. **Thumberoo Guitar or Fiddle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1167. **Kurunkulal Fife.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1168. **Sarangam, Stringed Instrument.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1169. **Satar, Musical Instrument Maker, Rahmat Ullah.** For Sale.
Exhibitor, E. Nicholls.
1170. **Sroothee, small Pipe for harmonizing with the Fife.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

CASE No. 20.

1171. **Carved Frame, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1172. **Carved Bracket, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1173. **Carved Bracket, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1174. **Carved Wood, Oval Frame, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1175. **Carved Frame, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1176. **Carved Wood Oval Frame, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1177. **Carved Wooden Idol, Spangled and Gilded.**
Exhibitor, The Rev. Fowler Baker.

1178. **Carved Frame, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1179. **Carved Wood Oval Frame.** For sale.
Exhibitor, Captain R. Barnett.
1180. **Carved Wooden Figure of a Man.** For sale.
Exhibitor, Captain R. Barnett.
1181. **Carved Wooden Figure of a Woman.** For sale.
Exhibitor, Captain R. Barnett.
1182. **Carved Wooden Figure of a Nun.** For sale.
Exhibitor, Captain R. Barnett.
1183. **Carved Wooden Figure of a Phoongjy.** For sale.
Exhibitor, Captain R. Barnett.
1184. **Carved Sandal Wood Figures, Burmesc.** For sale.
Exhibitor, Captain R. Barnett.
1185. **Carved Sandal Wood Figures, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

CASE No. 21.

1186. **Brass Shrines in which the God is placed.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1187. **Old Bronze Figure, Gunpati.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1188. **Burmese God, ornamented.** For sale.
Exhibitor, Captain R. Barnett.
1189. **Brass Buddha, old, Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1190. **Black and Gilt Wooden Buddha, old.**
Exhibitor, Colonel Woodthorpe, C.B.
1191. **Bronze Buddha, old, Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1192. **Wood Gilt Buddha, old.**
Exhibitor, Colonel Woodthorpe, C.B.
1193. **Gilt Gautama, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1194. **Bronze God Gautama.** For sale.
Exhibitor, Captain R. Barnett.
1195. **Bala Krishna, Brass God.**
Exhibitor, Mrs. Randolph Berens.
1196. **Old Bronze Toy Horse.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1197. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1198. **Metal Buddha.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1199. **Equestrian God.**
Exhibitor, Mrs. Fairlie Muir.
1200. **Piece of Goat's Hair Stuff, Bikanir.**
Exhibitor, General Hart Keatinge, V.C. C.S.I.
1201. **Brass Idol.**
Exhibitor, The Rev. Fowler Baker

1202. **Burmese God Gautama, Alabaster.** For sale
Exhibitor, Captain R. Barnett.
1203. **Old Bala Krishna, Bronze.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1204. **Idol.**
Exhibitor, Mrs. J. Cuttrizz.
1205. **Burmese God Gautama, Alabaster.** For sale.
Exhibitor, Captain R. Barnett.
1206. **Burmese God Gautama, Alabaster.** For sale.
Exhibitor, Captain R. Barnett.
1207. **Copper Krishna on Brass Stand.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1208. **Small Stone Bull.**
Exhibitor, Colonel Makins.
1209. **Carved Wooden Gilt God.** For sale.
Exhibitor, Captain R. Barnett.
1210. **Krishna Playing the Flute to his Cow.**
Exhibitor, David F. Carmichael.
1211. **Brass Gilt Buddha, old Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1212. **Old Bronze God.**
Exhibitor, Mrs. Fairlie Muir.
1213. **Gilt Gautama, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1214. **Monkey God, South India.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1215. **Small Bronze Idol, very old.**
Exhibitor, Mrs. Primrose.
1216. **Brass Idol.**
Exhibitor, The Rev. Fowler Baker.
1217. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1218. **Metal Buddha.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1219. **Garoor Brass God.**
Exhibitor, Mrs. Randolph Berens.
1220. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1221. **Parbuttie Brass God.**
Exhibitor, Mrs. Randolph Berens.
1222. **Bronze God, Gautama.** For sale.
Exhibitor, Captain R. Barnett.
1223. **Burmese God, brass.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1224. **Burmese God, Gautama, Alabaster.** For sale.
Exhibitor, Captain R. Barnett.
1225. **Marble Buddha, old Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1226. **Marble Buddha, old Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1227. **Very ancient Stone Idol, found near Nowshera.**
Exhibitor, Colonel E. B. Bishop.

1228. **Ganpoti, or Ganech, from Godak.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
1229. **Reclining Figures of Buddha, Alabaster and Gold.**
Exhibitor, H. G. Keene, Esq., C.S.I.
1230. **Burmese God, Gautama, Alabaster.** For sale.
Exhibitor, Captain R. Barnett.
1231. **Ganputty, Glazed Idol.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

CASE No. 22.

1232. **Silver Goblet, Burmese.**
Exhibitor, Mrs. Longhurt.
1233. **Silver Vase, Kashmir.**
Exhibitor, Mrs. Oliver Barnet.
1234. **Silver Box.**
Exhibitor, F. C. Carr Gomm.
1235. **Seral, Silver-gilt inside.**
Exhibitor, Mrs. Allen.
1236. **Silver Teapot, Kashmir.**
Exhibitor, Mrs. Oliver Barnet.
1237. **Silver Bowl, modern Jeypore Enamel.**
Exhibitor, Mrs. Allen.
1238. **Silver Plate, engraved with Foliage and Animals.**
Exhibitor, Miss E. A. Manning.
1239. **Black Marble Cup.**
Exhibitor, C. J. Lucas.
1240. **Silver Claret Jug, made by Mawji Raghoji, silversmith of Cutch. Pattern from an Indian Sacrificial Vase.**
Exhibitor, Colonel W. Keays.
1241. **Silver Goblet.**
Exhibitor, Barclay Sandeman.
1242. **Water-vessel Lotah, Tanjore, Copper, Inlaid with Silver, made fifty years ago.**
Exhibitor, George Cadell.
1243. **Umbrella Handle, Silver Cutch Work.**
Exhibitor, M. M. Bhowuggree, C.I.E.
1244. **Silver Bowl, Large Burmese.**
Exhibitor, The Rev. Fowler Baker.
1245. **Pair of Silver Serviette Rings.**
Exhibitor, M. M. Bhowuggree, C.I.E.
1246. **Water-vessel Lotah, Copper, Inlaid with Silver, made fifty years ago, Tanjore.**
Exhibitor, George Cadell.
1247. **Silver Goblet.**
Exhibitor, Barclay Sandeman.
1248. **Silver and Copper Kettle, Sikhim.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1249. **Silver Model of Pillar or Lath in the Mozuffer District**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1250. **Small Carved Cocoonut mounted in Silver.**
Exhibitor, Mrs. Vesey Westmacott.

1251. **Praying Wheel.**
Exhibitor, Sir Stewart Bayley, K.C.S.I., C.I.E.
1253. **Silver Tazza Filigree Work.**
Exhibitor, F. C. Carr Gomm.
1254. **Silver Box.**
Exhibitor, F. C. Carr Gomm.
1255. **Stand for Sprinkling Scent, Silver.**
Exhibitor, Mrs. Allen.
1256. **Copper and Silver Lotah, Travancore.**
Exhibitor, Mrs. Allen.
1257. **Jade Vessel, very old.**
Exhibitor, Colonel E. W. Golding.
1258. **Gentlemen's Card Case, Silver Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1259. **Silver Enamelled Vase from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1260. **Silver Bracelet, Kutch.**
Exhibitor, Barclay Sandeman.
1261. **Goblet, Cashmere Work.**
Exhibitor, C. J. Lucas.
1262. **Model of Elephant from Delhi.**
Exhibitor, C. J. Lucas.
1263. **Tumbler, Silver, Kashmir.**
Exhibitor, Mrs. Gooding.
1265. **Somaji Vase with Two Handles, Silver.**
Exhibitor, Mrs. Allen.
1266. **Silver and Gilt Scent-sprinkler, Kashmir.**
Exhibitor, C. J. Lucas.
1267. **Kham Josh (Coffee-pot Shape), Silver.**
Exhibitor, Mrs. Allen.
1268. **Silver Muffineer, Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1269. **Double Wine Cup, Silver, Kashmir.**
Exhibitor, Mrs. Gooding.
1270. **Silver Enamelled Vase from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1271. **Goblet, Cashmere Work.**
Exhibitor, C. J. Lucas.
1272. **Models of Cow and Calf.**
Exhibitor, C. J. Lucas.
1273. **Silver Cup, Engraved Bamboo Design.**
Exhibitor, Miss E. A. Manning.
1274. **Silver Teapot from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1275. **Silver Jug in the Form of a Swan.**
Exhibitor, F. C. Carr Gomm.
1276. **Silver Spoon, Madras.**
Exhibitor, Mrs. Arthur Brandreth.
1277. **Rose-water Sprinkler, Silver.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1278. **Silver Cup, Ahmedabad.**
Exhibitor, Mrs. Playford Reynolds.

1279. **Vase with Cover, Bidri, Lucknow.**
Exhibitor, Mrs. Gooding.
1280. **Chickaw Silver and Gilt Pattern.**
Exhibitor, C. J. Lucas.
1281. **Ornament, Iron, Inlaid Silver, Lucknow.**
Exhibitor, Mrs. Gooding.
1282. **Silver Muffineer, Cutch Work.**
Exhibitor, M. M. Bhownuggree, C.I.E.
1283. **Silver Burmese Bowl, small.**
Exhibitor, George Cadell.
1284. **Silver Parcel-gilt Pandan.**
Exhibitor, F. C. Carr Gomm.
1285. **Old Indian Silver Box.**
Exhibitor, Mrs. Vesey Westmacott.
1286. **Ordinary English Tumbler, cased in Silver Net, with Cover,**
Exhibitor, F. C. Carr Gomm.
1287. **Silver-gilt Vase, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
1288. **Lassa Bowl with Ring, Silver.**
Exhibitor, Mrs. Allen.
1290. **Small Jade Cup, Silver Rim.**
Exhibitor, C. J. Lucas.
1291. **Liqueur Measure, Silver, Cutch Work.**
Exhibitor, M. M. Bhownuggree, C.I.E.

CASE No. 23.

1292. **Chilamchee, Bidri Ware.**
Exhibitor, Dr. Ernest Hart.
1293. **Lota with Spout, Sialkote, made by Jan Mahomed.** For sale.
Exhibitor, Frederick H. Andrews.
1294. **Surahi, Bidri Ware.**
Exhibitor, Dr. Ernest Hart.
1295. **Plate, Bidri Ware.**
Exhibitor, Alfred Inman.
1296. **Surahi, made by Haji Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1297. **Surahi, made by Nazir Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1298. **Jahandur Shah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1300. **Surahi, made by Nazir Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1301. **Surahi, made by Haji Mahomed Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1302. **Surahi, Bidri Ware.**
Exhibitor, Dr. Ernest Hart.
1303. **Inlaid Surahi, Kashmir.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1304. **Mianpore Stamp Box.** For sale.
Exhibitors, Ardesbir & Byramji.

1305. **Wooden Ornamental Spool or Reel.** For sale.
Exhibitor, E. Nicholls.
1306. **Indian Hookah.**
Exhibitor, Mrs. Cuttriss.
1307. **Tube for Indian Hookah.**
Exhibitor, Mrs. Cuttriss.
1309. **Lota with Spout, by Nazir Mahomed Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1311. **Shield, Damascened.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1312. **Garwa or Water Vessel, with Cover made by Buddha Sialkoti.** For sale.
Exhibitor, Frederick H. Andrews.
1313. **Water Vessel with Spout, made by Jalib Din Sialkote.**
For sale.
Exhibitor, Frederick H. Andrews.
1314. **Shield, Steel, Inlaid Gold, Koftgari Work, from Guzerat, Punjab.**
Exhibitor, T. H. Thornton., C.S.I.
1315. **Surahi with Stopper, Bidri Work.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1316. **Vase of Modern Jeypore, Enamel.**
Exhibitor, Mrs. Allen.
1317. **Hookah, Bidri.**
Exhibitor, C. J. Lucas.
1318. **Mianpore Tray.** For sale.
Exhibitors, Ardeshir & Byramji.
1319. **Lota with Spout, Sialkote, made by Jerahim.** For sale.
Exhibitor, Frederick H. Andrews.
1320. **Vase, Bidri Work.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1321. **Aftaba with Spout.**
Exhibitor, Dr. Ernest Hart.
1322. **Inlaid Box, Moradabad.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1323. **Lota with Spout and Handle, Sialkote, made by Haji Mahomed.** For sale.
Exhibitor, Frederick H. Andrews.
1324. **Metal Box and Tray.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1325. **Cup, Silver with Black, Kashmir.**
Exhibitor, C. J. Lucas.
1326. **Vase of Bidri Ware.**
Exhibitor, Miss E. A. Manning.

CASE No. 24.

1327. **Ewer, Chased, with Cover.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

1328. **Hookah Vase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1329. **Bowl, Copper, Inscription on Rim.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1330. **Ewer, Foliated Pattern.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1331. **Bucket, Indian, Kashmir, 18th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1332. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1333. **Copper Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1334. **Hookah Vase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1335. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1336. **Ewer, Foliated Pattern.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1337. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1338. **Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1339. **Aftaba, Modern, Hyderabad.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1340. **Coffee-pot, Perforated Lid.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1341. **Lotah.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1342. **Hookah Vase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1343. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1344. **Copper Bowl, with Inscription on Rim.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

1345. **Hookah Yase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1346. **Chadan or Teapot.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1347. **Katora Copper.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1348. **Lotah.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1349. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1350. **Ewer, Modern, Hyderabad.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1351. **Hookah Yase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1352. **Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1353. **Hookah Yase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1354. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1355. **Ewer.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1356. **Bowl, Kashmir, 17th Century.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
1357. **Vase.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

CASE No. 25.

1358. **Helmet, with Chain Mail, Damascened.]**
Exhibitor, Dr. Ernest Hart.
1359. **Cuirass, Steel Damascened Border Back.**
Exhibitor, Dr. Ernest Hart.
1360. **Singing Mace.**
Exhibitor, Mrs. Randolph Berens.
1361. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1362. **Cuirass, Steel, Damascened Border Front.**
Exhibitor, Dr. Ernest Hart.

1363. **Helmet with Chain Mail, Brass Inlay.**
Exhibitor, Dr. Ernest Hart.
1364. **Cuirass, Steel, Damascened Border Front.**
Exhibitor, Dr. Ernest Hart.
1365. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1366. **Weapon.**
Exhibitor, The Rajah of Bobbili, K.C.I.E.
1367. **Cuirass, Steel, Damascened Border Back.**
Exhibitor, Dr. Ernest Hart.
1368. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1369. **Osathum Knife, Elephant Head-handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1370. **Sceptre.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1371. **Ancient and very rare Cuirass of Fish Scale, formerly worn by Mahrathas.**
Exhibitor, Dr. Ernest Hart.
1372. **Ancient and very rare, for the Arm.**
Exhibitor, Dr. Ernest Hart.
Ancient and very rare, for the Arm.
Exhibitor, Dr. Ernest Hart.
1373. **Old Armour, Fish Scale and Steel Plate.**
Exhibitor, Dr. Ernest Hart.
1374. **Shield, Steel, Engraved Low Relief.**
Exhibitor, Dr. Ernest Hart.
Shield, Pierced and Studded.
Exhibitor, Dr. Ernest Hart.

CASE No. 26

1375. **Lacquer Ware Toilet-Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1376. **Model of a State Cabin Boat, London Mission Girls' School.**
For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1377. **Nest of Eight Balls, Lacquer Work, Sindh.**
Exhibitor, Major-General T. Rose-Nimmo, C.B.
1378. **Lacquered Bowl.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1379. **Lacquered Ware Betel-nut Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1380. **Lacquered Vase.** For sale.
Exhibitor, F. H. Andrews.
1381. **Lacquer Cane Spice Box, Burmah.**
Exhibitor, Major-General Sir W. C. Davies, K.C.S.I.
1382. **Box of Balls.**
Exhibitor, Mrs. J. Cuttrizz.
1383. **Lacquer Ware Bowl, Burmese.** For sale.
Exhibitor, Captain R. Barnett.

1384. **Burmese Lacquer Betel-nut Box.** For sale.
Exhibitor, Captain R. Barnett.
1385. **Lacquered Vase.** For sale.
Exhibitor, Frederick H. Andrews.
1386. **Lacquer Bowl, Oke, Burmese, with Cover.** For sale.
Exhibitor, Captain R. Barnett.
1387. **Lacquer Betel-nut Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1388. **Burmese Lacquer Ware from Oke.** For sale.
Exhibitor, Captain R. Barnett.
1389. **Lacquer Toilet Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1390. **Lacquered Box from Burma.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1391. **Lacquer Ware Bowl, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1392. **Lacquer Ware Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1393. **Burmese Lacquer Cup.** For sale.
Exhibitor, Captain R. Barnett.

CASE No. 27.

1394. **Tray, Poonah, Repoussé Work in Copper.**
Exhibitor, Sir Raymond West, K.C.I.E.
1395. **Copper Kashmir Tray, Fish.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1396. **Copper Kashmir Tray, circular.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1397. **Copper Kashmir Tray, fancy shape, Cobras.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1398. **Copper Vase.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1399. **Copper Flower Stand, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1400. **Copper Vase.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1401. **Copper Kashmir Tray, oval.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1402. **Copper Kashmir Tray, trefoil.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1403. **Old Copper Lamp, from Bengal.**
Exhibitor, Mrs. Vesey Westmacott.
1404. **Copper Vase.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1406. **Copper Kashmir Tray, Foliated, with handle.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1407. **Copper and Silver Trumpet, from Sikhim.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1408. **Copper Flower Stand, Kashmir.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

1409. **Copper finely-chased Flower Stand.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1410. **Copper Tray, Cashmere.**
Exhibitor, Lieut.-Colonel Gerald Martin.

CASE No. 28.

1411. **Kafiposh, Kashmir Pattern, Moradabad.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1412. **Box in Shape of Fish, flat Bidri Ware.**
Exhibitor, Dr. Ernest Hart.
1413. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1414. **Copper Repoussé Rague.**
Exhibitor, David F. Carmichael, Esq.
1415. **Boxes, Benares.**
Exhibitor, F.M. Lord Roberts.
1416. **Bottle, Damascened, Moradabad.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1417. **Enamelled Plate, old Jeypore.**
Exhibitor, Mrs. Allen.
1418. **Bowl and Cover.**
Exhibitor, C. J. Lucas.
1419. **Circular Pot with Cover, Moradabad.**
Exhibitor, C. J. Lucas.
1421. **Surahi Iron, Inlaid Brass.**
Exhibitor, David F. Carmichael.
1422. **Hookah Stand, Gold and Steel, N. India.**
Exhibitor, Mrs. Wm. Dobson.
1423. **Box in Shape of Fish.**
Exhibitor, Dr. Ernest Hart.
1424. **Surahi Iron, Inlaid Brass.**
Exhibitor, David F. Carmichael.
1425. **Spittoon, Bidri Work.**
Exhibitor, C. J. Lucas.
1426. **Nethoorapati Betel Box.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1427. **Boxes, Benares.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1428. **Copper Bowl, Kashmir.**
Exhibitor, Mrs. Allen.
1429. **Inkstand, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1430. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1431. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1432. **Attardan, Kashmir Pattern, Moradabad.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1434. **Pewter Inkstand, South India.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff.

1435. **Copper Repoussé Plaque.**
Exhibitor, David F. Carmichael.
1436. **Tripathi Lotah.**
Exhibitor, David F. Carmichael.
1437. **Ewer, Moradabad Work.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1439. **Boa, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1440. **Silver Rose-water Bottle.**
Exhibitor, F. C. Carr Gomm.
1441. **Bowl with Ring, Iron, Inlaid Brass.**
Exhibitor, D. F. Carmichael.
1442. **Betel Cutter.**
Exhibitor, F. C. Carr Gomm.
1443. **Bowl, Kashmir Pattern, Moradabad.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1444. **Vase of Poonah Repoussé Work in Copper.**
Exhibitor, Sir Raymond West, K.C.I.E.
1445. **Bowl, Kashmir Pattern, Moradabad.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1446. **Bowl with Rings, Iron, Inlaid Brass, South India.**
Exhibitor, D. F. Carmichael.
1447. **Betel Cutter.**
Exhibitor, F. C. Carr Gomm.
1448. **Small Tazza, Silver-gilt.**
Exhibitor, F. C. Carr Gomm.
1449. **Cup and Saucer, Moradabad.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1450. **Silver Vessel enriched with Enamel, Multan.**
Exhibitor, F. C. Carr Gomm.
1451. **Copper Vessel for carrying Fire.**
Exhibitor, Mrs. Playford Reynolds.
1453. **Bowl with Cover, Moradabad.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1454. **Brass Vase, Jeypore.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1455. **Damascened Stand.**
Exhibitor, Dr. Ernest Hart.
1456. **Bird-shaped Silver Scissors.**
Exhibitor, Mrs. David F. Carmichael.
1457. **Old Brass Water Bottle, inlaid Iron.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1458. **Brass Lotah, Jeypore.**
Exhibitor, Colonel A. T. Davis.
1459. **Kaftgari Oval Tray. For sale.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1460. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1461. **Silver Vessel enriched with Enamel, Multan.**
Exhibitor, F. C. Carr Gomm.
1462. **Silver Vessel enriched with Enamel, Multan.**
Exhibitor, F. C. Carr Gomm.

1463. **Cup, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
- Saucer, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
1464. **Milk-Jug, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth
1465. **Teapot, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
- Plate, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
1466. **Sugar Basin, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
1467. **Tumbler, Kashmir.**
Exhibitor, Mrs. Arthur Brandreth.
1468. **Silver Vessel, enriched with Enamel, Multan.**
Exhibitor, F. C. Carr Gomm.
1469. **Circular Pot, with Cover, Moradabad.**
Exhibitor, C. J. Lucas.

CASE No. 29.

1470. **Katar, Deccan.**
Exhibitor, Dr. Ernest Hart.
1471. **Spear, with Ivory Handle.**
Exhibitor, Dr. Ernest Hart.
1472. **Battle-axe.**
Exhibitor, Lord F.M. Roberts, G.C.B., V.C.
1473. **Straight Sword, known as Chota Aftabgiri.**
Exhibitor, Dr. Ernest Hart.
1474. **A Bishwar.**
Exhibitor, Dr. Ernest Hart.
1475. **Turrup, old steel, old Deccan.**
Exhibitor, Dr. Ernest Hart.
1476. **Gembujah, or Carved Stabbing-knife.**
Exhibitor, Dr. Ernest Hart.
1477. **Peshkub, metal handle.**
Exhibitor, Dr. Ernest Hart.
1478. **Khunjah, Agate handle, jewelled engraved blade.**
Exhibitor, Dr. Ernest Hart.
1479. **Katar, or Dagger. Hunting Scene, Runjit Singh on Elephant and Tiger.**
Exhibitor, Dr. Ernest Hart.
1480. **Silver Ghaws, with Stiletto in.**
Exhibitor, Dr. Ernest Hart.
1481. **Silver Sheath for Gembujah.**
Exhibitor, Dr. Ernest Hart.
1482. **Khunjah or Stabbing-knife.**
Exhibitor, Dr. Ernest Hart.
1483. **Peshkub, Bone Handle.**
Exhibitor, Dr. Ernest Hart.
1484. **Sheath for Dagger.**
Exhibitor, Dr. Ernest Hart.

1485. **Jembir.**
Exhibitor, Dr. Ernest Hart.
1486. **Curved Sword with Inscription on Blade.**
Exhibitor, Dr. Ernest Hart.
1487. **Katar with Chased and Pierced Handle.**
Exhibitor, Dr. Ernest Hart.
1488. **Straight Dagger with Flowers Chased in Relief, Handle Carved Green Jade.**
Exhibitor, Dr. Ernest Hart.
1489. **Katar, Deccanee.**
Exhibitor, Dr. Ernest Hart.
1490. **Jembir, Silver Handle.**
Exhibitor, Dr. Ernest Hart.
1491. **Battle-axe.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1492. **Peshkub.**
Exhibitor, Dr. Ernest Hart.
1493. **Turrup, old Steel, old Deccan.**
Exhibitor, Dr. Ernest Hart.
1494. **Shield.**
Exhibitor, Dr. Ernest Hart.
1497. **Blujati Silver.**
Exhibitor, Dr. Ernest Hart.
1498. **Dagger with Jade Handle, Skin Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1499. **Knife, Horn Handle, Wooden Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1500. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1501. **Knife, with Brass Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1502. **Cane Case for Knife.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1503. **Knife with Brass Handle.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1504. **Peshkub, Metal Handle, Ornamented.**
Exhibitor, Dr. Ernest Hart.
1505. **Khunja or Double-edged Carved Dagger.**
Exhibitor, Dr. Ernest Hart.
1506. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1507. **Khunja with Old Carved Jade Handle.**
Exhibitor, Dr. Ernest Hart.
1508. **Naga Gunpowder Case, made of Bamboo, for one charge of Powder, Eastern Patkai.**
Exhibitor, C. W. Peal.
1509. **Knife with Brass Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1510. **Sword, Damascened.**
Exhibitor, Dr. Ernest Hart.
1511. **Dagger.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

1512. **Dagger, Ivory Handle.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1513. **Knife in Silver-mounted Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1514. **Shield, Gold and Silver, Ibrahim Din Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.

CASE No. 30.

1516. **Ivory Desk.** For sale.
Exhibitors, Ardeshir & Byramji.
1517. **Tortoiseshell Tea-caddy, overlaid with Ivory Fretwork, Vizagapatam Work.**
Exhibitor, Miss E. A. Manning.
1518. **Ivory and Tortoiseshell Work Basket, Vizagapatam.** For sale.
Exhibitors, Ardeshir & Byramji.
1519. **Sandalwood carved Album, Ivory Inlaid.** For sale.
Exhibitors, Ardeshir & Byramji.
1520. **Inlaid Ivory Jewel Cabinet in Sandalwood Work. Parsee Sandalwood Carver's Work, Bombay and Surat.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1521. **Surat Handkerchief Box.** For sale.
Exhibitors, Ardeshir & Byramji.
1522. **Sandalwood and Ivory Chess and Backgammon Board.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1523. **Surat Handkerchief-box, Ivory Inlaid.** For sale.
Exhibitors, Ardeshir & Byramji.
1524. **Mianpore Glove-box.** For sale.
Exhibitors, Ardeshir & Byramji.
1525. **Surat Glove-box, Ivory Inlaid.** For sale.
Exhibitors, Ardeshir & Byramji.
1526. **Walking-stick, Sandalwood Carving.**
Exhibitor, G. Arbuthnot Leslie.
1527. **Case of four Engraved Dessert Spoons with Hindoo Gods, Madras.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1528. **Walking-stick, Carved Wood, Travancore.**
Exhibitor, David F. Carmichael.
1530. **Carved Wood Dragon Stand, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1531. **Ivory Vizagapatam Work.** For sale.
Exhibitors, Ardeshir & Byramji.
1532. **Walking-stick, Carved Wood.**
Exhibitor, David F. Carmichael.

CASE No. 31.

1533. **Piece of Satin, Dark Blue, Assimgarh.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1534. **Cuffs and Collars for Front of Dress, 1933.** For sale.
Exhibitor, Kishen Chand.

1535. **Green and Gold Shawl, Kashmir.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1536. **Parsee Lady's Sari.**
Exhibitor, Colonel Makins.
1537. **Crimson Silk Bangalore Scarf.**
Exhibitor, G. Arbuthnot Leslie.
1538. **Piece of Satin, Cream, Assingarh.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1539. **Silk Fabrics, Cutch.**
Exhibitors, Governors of Whitworth Institute.
1540. **Bandhana, Green Ground with Yellow Spots.**
Exhibitors, Governors of Whitworth Institute.
1541. **Plaid Silk Rumal, Peshwar.**
Exhibitors, Governors of Whitworth Institute.
1542. **Silk Fabrics, Cutch.**
Exhibitors, Governors of Whitworth Institute.
1543. **Silk Fabrics, Cutch.**
Exhibitors, Governors of Whitworth Institute.
1544. **Yellow embroidered Shawl from Delhi.**
Exhibitor, Colonel Makins.
1545. **Kincob, Lucknow.**
Exhibitor, Sir Alfred Lyall, K.C.B.

CASE No. 32.

1546. **Doll dressed as Rajput Princess.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1547. **Gold and Silver Silk Kincob Bags.**
Exhibitors, Governors of Whitworth Institute.
1548. **Doll dressed as Mahommedan Princess.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1549. **Gold and Silver Silk Kincob Bags.**
Exhibitors, Governors of Whitworth Institute.
1550. **Doll dressed as Rajput Prince.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1551. **Ram and Sita, Kincob.**
Exhibitor, R. Bakariwala.
1552. **Black Silk Cap, Surat.**
Exhibitors, Governors of Whitworth Institute.
1553. **Specimens of Lac Bracelets.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1554. **Piece of Jewelled Pattern Embroidery, Delhi Work.**
Exhibitor, Colonel W. Keays.
1555. **Specimens of Lac Bracelets.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1556. **Gold Embroidery for Cuffs.**
Exhibitor, M. M. Bhowngree, C.I.E.

1557. **Piece of Silver and Gold Embroidery done in Poonah Schools.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1558. **Smoking Cap.**
Exhibitor, Mrs. Cuttrizs.
1559. **Design for Fan, Burmese.**
Exhibitor, Colonel Woodthorpe, C.B.
1560. **Gold Thread Cap, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
1561. **Specimens of Lac Bracelets.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1562. **Taj embroidered in Silver on Black Satin.** For sale.
Exhibitors, Ardeshir & Byramji.
1563. **Specimens of Lac Bracelets.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1564. **Four Specimens of Leather Uppers for Shoes.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1565. **Gold Embroidery for Collar.**
Exhibitor, M. M. Bhownuggree, C.I.E.
1566. **Specimens of Lac Bracelets.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
1567. **Embroidered Cap, as worn by Parsee Children.**
Exhibitor, Miss E. A. Manning.
1568. **Piece Black Satin Embroidered with Silver.** For sale.
Exhibitors, Ardeshir & Byramji.
1569. **Kinca! Cows and the God Krishna Motto, "Heaven's Light our Guide."**
Exhibitor, R. Bakariwala.

CASE No. 33.

1570. **Carved Frame Gilt, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1571. **Carved Wood Gilt Bracket, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1572. **Wooden Gilded Burmese God.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1573. **Carved Wooden Idol, Spangled and Gilded.**
Exhibitor, the Rev. Fowler Baker.
1574. **Carved Wood Gilt Brackets, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1575. **Gautamas Stand for Water Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1576. **Helmet.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1577. **Lacquered and Gilt Burmese Box in shape of Pagoda.**
Exhibitor, Alfred Inman.

1578. **Gautamas Betel Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
- Gautamas Betel Box, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1579. **Burmese Wood Gilded Casket.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1580. **Wooden Gilded Burmese God.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1581. **Carved Oval, Gilt, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1582. **Wooden Gilded Animal, Kythin.**
Exhibitor, the Rev. Fowler Baker.

CASE No. 34.

1583. **Silver Bowl, Assam.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1584. **Silver Tumbler, Ahmedabad.**
Exhibitor, Mrs. Playford Reynolds.
1585. **Silver Coffee Pot, Kathiawar.**
Exhibitor, Mrs. Playford Reynolds.
1586. **Burmese Silver Cup.**
Exhibitor, Colonel Woodthorpe, C.B.
1587. **Silver Bowl, Assam.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1588. **Set of Silver Writing Implements, Travancore.**
Exhibitor, F. C. Carr Gomm.
1589. **Silver Milk Jug.**
Exhibitor, Mrs. Playford Reynolds.
1590. **Silver Egg Cup, Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1591. **Silver Otto Holder.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1592. **Silver Bowl, Burmese, which belonged once to King Theebaw.**
Exhibitor, General Sir Edward Hill, K.C.B.
1593. **Silver Pandan and Tray.**
Exhibitor, F. C. Carr Gomm.
1594. **Carved Silver Beaker, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
1595. **Silver Flexible Fish.**
Exhibitor, F. C. Carr Gomm.
1596. **Bowl won at International Polo.**
Exhibitor, 8th Hussars.
Stand supported by Elephants for Bowl won at Polo.
Exhibitor, 8th Hussars.
1597. **Silver-mounted Yak Tail, Chowrie.**
Exhibitor, F. C. Carr Gomm.
1598. **Silver Bowl, Burmese.**
Exhibitor, Mrs. Oliver Barnet.
1599. **Seal of Office of the Commander-in-Chief, Sir William Gomm.**
Exhibitor, F. C. Carr Gomm.

1600. **Seal of Office of the Commander-in-Chief, Sir William Gomm.**
Exhibitor, F. C. Carr Gomm.
1601. **Silver Earring, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
1602. **Silver Earring, Guzerat.**
Exhibitor, Mrs. Playford Reynolds.
1603. **Silver Sugar Basin, Kathiawar.**
Exhibitor, Mrs. Playford Reynolds.
1604. **Silver Tumbler, Ahmedabad.**
Exhibitor, Mrs. Playford Reynolds.
1605. **Modern Curious Silver Box.**
Exhibitor, Mrs. John Evans.
1606. **Silver Teapot, Kathiawar.**
Exhibitor, Mrs. Playford Reynolds.
1607. **Cup, Silver Cutch Work.**
Exhibitor, Miss Elsie Thomas.
- Saucer for Cup.**
Exhibitor, Miss Elsie Thomas.
1608. **Silver Lotah, Kathiawar.**
Exhibitor, Mrs. Playford Reynolds.
1609. **Silver Bowl, Burmah.**
Exhibitor, Mrs. Oliver Barnet.
1610. **Silver Goblet, Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1611. **Silver Fish Address Casket made at Monghyoe.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
1612. **Silver-mounted Yak-tail Chowrie.**
Exhibitor, F. C. Carr Gomm.
1613. **Silver Bowl, Burmese.**
Exhibitor, Mrs. Oliver Barnet.
1614. **Flower Holder, Silver Cutch Work.**
Exhibitor, M. M. Bhowmuggree, C.I.E.

CASE No. 35.

1615. **Coffee-pot, Kashmir.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1616. **Madras Swami Tray.**
Exhibitors, Ardeshir & Byramji.
1617. **Milk Jug, Lucknow.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1618. **Inlaid Surahi, Cashmere.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1619. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1620. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1621. **Silver Fish, Simla.**
Exhibitor, Frederick H. Andrews.
1622. **Cutch Silver Card Case.** For sale.
Exhibitors, Ardeshir & Byramji.

1623. **Tanjore Casket.** For sale.
Exhibitors, Ardeshir & Byramji.
1624. **Silver Jug, smaller.** For sale.
Exhibitors, Ardeshir & Byramji.
1625. **Madras Silver Sugar Basin.** For sale.
Exhibitors, Ardeshir & Byramji.
1626. **Poona Silver Teapot.**
Exhibitor, Lieut.-Colonel Henry Daniell.
1627. **Silver Poonah Milk Jug.**
Exhibitor, Lieut.-Colonel Henry Daniell.
1628. **Poonah Silver Sugar Basin.**
Exhibitor, Lieut.-Colonel Henry Daniell.
1629. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1631. **Lucknow Sugar Bowl.**
Exhibitors, Ardeshir & Byramji.
1632. **Surahi.** For sale.
Exhibitors, Ardeshir & Byramji.
1633. **Sugar Basin, Lucknow.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1634. **Box.** Reproduced from South Kensington Museum Model.
For sale.
Exhibitor, H. Rollaston.
1635. **Sugar Basin, Cutch.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1636. **Madras Silver Teapot.** For sale.
Exhibitors, Ardeshir & Byramji.
1637. **Madras Silver Milk Jug.** For sale.
Exhibitors, Ardeshir & Byramji.
1638. **Finger Bowl, Lucknow.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1639. **Finger Bowl, Lucknow.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1640. **Silver Jug.** For sale.
Exhibitors, Ardeshir & Byramji.
1641. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1642. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1643. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1644. **Silver Centre-piece.**
Exhibitor, Sir James Lyall.
1645. **Silver Sugar Tongs.**
Exhibitor, Lieut.-Colonel Henry Daniell.
1646. **Milk Jug, Travancore.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1647. **Inlaid Surahi, Kashmir.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1648. **Madras Sugar Bowl, scalloped.** For sale.
Exhibitors, Ardeshir & Byramji.
1649. **Kashmir Gilt Goblet, Silver.**
Exhibitor, Lieut.-Colonel Henry Daniell.

1650. **Silver Cutch Bowl.** For sale.
Exhibitors, Ardeshir & Byramji.
1651. **Madras Race Cup.** For sale.
Exhibitors, Ardeshir & Byramji.
1652. **Cutch Box.** For sale.
Exhibitors, Ardeshir & Byramji.
1653. **Wood Cup, Silver Rim.**
Exhibitor, C. J. Lucas.

CASE No. 36.

1654. **Sandalwood Box, deeply carved.**
Exhibitor, Mrs. Primrose.
1655. **Sandalwood Box, carved, from Supa Kanara, Bombay Presidency.** The handiwork of a family, said to be the only one that preserves the old traditions of sharp and deep cutting.
Exhibitor, Mrs. Fairlie Muir.
1656. **Large Sandalwood Casket.**
Exhibitor, Mrs. Noble Taylor.
1657. **Sandalwood Box, finely chased, from Mysore.**
Exhibitor, Miss E. A. Manning.
1658. **Cabinet, standing on four Elephants, carved Sandalwood.**
For sale.
Exhibitor, R. E. Candy.
1659. **Small Sandalwood Box.**
Exhibitor, Mrs. Noble Taylor.
1660. **Coompta, carved Sandalwood Box.** For sale.
Exhibitors, Ardeshir & Byramji.
1661. **Compta carved large Box.** For sale.
Exhibitors, Ardeshir & Byramji.
1662. **Cedarwood Box, richly carved.**
Exhibitor, Mrs. J. Cuttrizs.
1663. **Surat Box.** For sale.
Exhibitors, Ardeshir & Byramji.
1664. **Surat Glove Box.** For sale.
Exhibitors, Ardeshir & Byramji.

CASE No. 37.

1665. **Brass Figure of a Warrior on Horseback.**
Exhibitor, Col. Shelley Leigh Hunt.
1666. **Copper and Brass made in Southern India.**
Exhibitor, Col. Shelley Leigh Hunt.
1667. **Brass Tortoise from Kol Country.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1668. **Brass Horse from Kol Country.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1669. **Bronze God, Gautama, Burmese.** For sale.
Exhibitor, Capt. R. Barnett.

1670. **Brass Temple Bell, Hanuman Design.**
Exhibitor, Col. Shelley Leigh Hunt.
1671. **Brass Dog from Kol Country.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1672. **Copper and Brass made in Southern India.**
Exhibitor, Col. Shelley Leigh Hunt.
1673. **Brass Buffalo from Kol Country.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1674. **Shiva, Brass God.**
Exhibitor, Mrs. Randolph Berens.
1675. **Old Bronze Figure.**
Exhibitor, Col. Cunliffe Martin, C.B.
1676. **Brass Figure of a Lion.**
Exhibitor, Col. Shelley Leigh Hunt.
1677. **Copper and Brass made in Southern India.**
Exhibitor, Col. Shelley Leigh Hunt.
1678. **Brass Stand in form of Elephant, for Ink and Reed Pen, Mysore.**
Exhibitor, Col. Shelley Leigh Hunt.
1679. **Brass Pig.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1680. **Brass Idol.**
Exhibitor, The Rev. Fowler Baker.
1681. **Brass Goose.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1682. **Copper and Brass made in Southern India.**
Exhibitor, Col. Shelley Leigh Hunt.
1683. **Camel.**
Exhibitor, Mrs. Fairlie Muir.
1684. **Brass Cow.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1685. **Brass Pot with Spout.**
Exhibitor, Col. Shelley Leigh Hunt.
1686. **Old Bronze God on Elephant, Poonah Work.** For sale.
Exhibitors, Ardeshir & Byramji.
1687. **Hindoo Bronze, said to be very old.**
Exhibitor, Mrs. Vesey Westmacott.
1688. **Brass Bowl, engraved with Persian.**
Exhibitor, Mrs. Cole.
1689. **Hindoo Bronze, said to be very old.**
Exhibitor, Mrs. Vesey Westmacott.
1690. **Brass Lotah made in Southern India.**
Exhibitor, Col. Shelley Leigh Hunt.
1691. **Lotah.**
Exhibitor, Mrs. J. Cuttriss.
1692. **Bronze Sylvan Deity.**
Exhibitor, Colonel Shelley Leigh Hunt.
1693. **Brass and Copper Lotah.**
Exhibitor, Colonel Shelley Leigh Hunt.
1694. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1695. **Brass Bowl.**
Exhibitor, Colonel Cunliffe Martin, C.B.

1696. **Brass Scent Bottle, Mango Stone.**
Exhibitor, Colonel Shelley Leigh Hunt.
1697. **Bronze Sylvan Deity.**
Exhibitor, Colonel Shelley Leigh Hunt.
1698. **Brass Lotah made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1699. **Copper Figure.**
Exhibitor, Colonel Shelley Leigh Hunt.
1700. **Copper Pot with Spout.**
Exhibitor, Colonel Shelley Leigh Hunt.
1701. **Elephant Candelabra for burning Incense.**
Exhibitor, Colonel Shelley Leigh Hunt.
1702. **Brass Cup in form of a Lotus Flower.**
Exhibitor, Colonel Shelley Leigh Hunt.
1703. **Bronze Figure of Hanuman.**
Exhibitor, Colonel Shelley Leigh Hunt.
1704. **Small Bronze Idol, very old.**
Exhibitor, Mrs. Primrose.
1705. **Copper Figure.**
Exhibitor, Colonel Shelley Leigh Hunt.
1706. **Copper Pot with Spout.**
Exhibitor, Colonel Shelley Leigh Hunt.
1707. **Brass God.**
Exhibitor, Mrs. Fairlie Muir.
1708. **Bronze God, Gautama.** For sale.
Exhibitor, Captain R. Barnett.
1709. **Brass Ornamental Work.**
Exhibitor, Colonel Shelley Leigh Hunt.
1710. **Brass God.**
Exhibitor, Mrs. Fairlie Muir.
1711. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1713. **Small Bronze Idol, very old.**
Exhibitor, Mrs. Primrose.
1714. **Brass Figure of Nandi.**
Exhibitor, Colonel Shelley Leigh Hunt.
Female Figure.
Exhibitor, Colonel Shelley Leigh Hunt.
1715. **Brass Spoon, very old, made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1716. **Brass and Copper, very old, made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1717. **Bronze Figure.** For sale.
Exhibitor, Captain R. Barnett.
1718. **Old Brass Seven-wick Lamp. Cobra-headed.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1719. **Peacock Betel-nut Box.**
Exhibitor, Mrs. Randolph Berens.
1720. **Brass Lotah, engraved.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1721. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.

1722. **Brass Handle of a Birdcage.**
Exhibitor, Colonel Shelley Leigh Hunt.
1723. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1724. **Brass Figure with Child.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1725. **Brass Head of a Musical Instrument.**
Exhibitor, Colonel Shelley Leigh Hunt.
1726. **Copper made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1727. **Brass Spoon, very old, made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1728. **Hindu Nautch Girl, said to come from old Tanjore Palace.**
Exhibitor, Colonel Shelley Leigh Hunt.
1729. **Old Bronze Incense Burner from Buddhist Monastery.**
Exhibitor, Mrs. Vesey Westmacott.
1730. **Old Bronze Incense Burner, from Buddhist Monastery.**
Exhibitor, Mrs. Vesey Westmacott.
1731. **Mystic Brass God.**
Exhibitor, Mrs. Randolph Berens.
1732. **Copper made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1733. **Brass Spoon, very old, made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1734. **Bronze Handbell, Panulla, excellent Medieval Work.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
1735. **Brass Incense Burner in shape of Fish, old Behar Work.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1736. **Small Bronze Idol, very old.**
Exhibitor, Mrs. Primrose.
1737. **Brass Spoon, very old, made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1738. **Brass and Copper made in Southern India.**
Exhibitor, Colonel Shelley Leigh Hunt.
1739. **Figure of Ganesh Brass.**
Exhibitor, Colonel Shelley Leigh Hunt.
1740. **Krishna enshrined, in Three Pieces, Ancient Indian
Bronze Work, South India.**
Exhibitor, Lieut.-General Godfrey Pearse, C.B.
1741. **Copper Vase.**
Exhibitor, Lieut.-Colonel Gerald Martin.
1742. **Temple Bell.**
Exhibitor, Mrs. Arthur Brandreth.
1743. **Lotah Drinking Vessel, old Jeypore.**
Exhibitor, Mrs. Allen.
1744. **Brass Nandi, with Hooded Cobra and Lingum.**
Exhibitor, Colonel Shelley Leigh Hunt.
1746. **Spice Box, Deccan.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
1747. **Brass Figure of Krishna, set with Garnets.**
Exhibitor, Colonel Shelley Leigh Hunt.
1748. **Old Bronze Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.

1749. **Brass Scent Bottle in form of a Bird.**
Exhibitor, Colonel Shelley Leigh Hunt.
1750. **Brass Figure of a Deer, the Horns forming a Fork.**
Exhibitor, Colonel Shelley Leigh Hunt.
1751. **Brass Peacock from Kol Country.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1752. **Brass Bell, Jeypore.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
1753. **Bronze Figure.** For sale.
Exhibitor, Captain R. Barnett.
1754. **Milk Seir.**
Exhibitor, Mrs. J. Cuttrizs.
1755. **Brass Figure of Tiger and Deer.**
Exhibitor, Colonel Shelley Leigh Hunt.
1756. **Brass Female Figure, forming a Comb.**
Exhibitor, Colonel Shelley Leigh Hunt.
1757. **Old Bronze Incense Burner from Buddhist Monastery.**
Exhibitor, Mrs. Vesey Westmacott.
1758. **Brass Figure of a Yogi.**
Exhibitor, Colonel Shelley Leigh Hunt.
1759. **Travancore Brass Comb.**
Exhibitor, Mrs. David F. Carmichael.
1760. **Brass Owl.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1761. **Brass and Copper Pot.**
Exhibitor, Colonel Shelley Leigh Hunt.
1762. **Old Bronze God, Poona Work.** For sale.
Exhibitors, Ardeshir & Byramji.

CASE No. 38.

1763. **Helmet made by Haji Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1764. **Blunderbuss.**
Exhibitor, Dr. Ernest Hart.
1766. **Fragment of Shell picked up after the Storming of the
Peiwar Kotal, Afghanistan.**
Exhibitor, Colonel E. B. Bishop.
1767. **Powder Flask, Sikhim.**
Exhibitor, Colonel A. T. Davis.
1768. **Helmet, Gold inlaid, made by Nawab Din, Sialkote.** For
sale.
Exhibitor, Frederick H. Andrews.
1769. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1770. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1771. **Powder Horn, Thibetan.**
Exhibitor, Colonel A. T. Davis.
1772. **Handsome Beloochistan Belt with Powder Flask.**
Exhibitor, Barclay Sandeman.

1773. **Kattari made of Ibex Horns, to use with both Hands in practising.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1774. **Pistol, damaged.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1775. **Helmet with Chain Mail, Damascened.**
Exhibitor, Dr. Ernest Hart.
1776. **Pistol.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1777. **Shell fired by the Afghans against the British.**
Exhibitor, Major F. Goldney.
1778. **Kattari, made of Ibex Horns, to use with both Hands in Practising.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1779. **Powder Horn and Accoutrements in Silver.**
Exhibitor, Dr. Ernest Hart.
1780. **Long Gun.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
1781. **Tobacco Pouch, Sikhim.**
Exhibitor, Colonel A. T. Davis.
1782. **Silver Powder Horn.**
Exhibitor, Dr. Ernest Hart.
1783. **The late Rajah of Manipur's Epaulettes.**
Exhibitor, A. Carlton.
1784. **The late Rajah of Manipur's Sash.**
Exhibitor, A. Carlton.
1785. **The late Rajah of Manipur's Headdress.**
Exhibitor, A. Carlton.
1786. **The late Rajah of Manipur's Gold Pouch Belt.**
Exhibitor, A. Carlton.
1787. **Long Gun.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

CASE No. 39.

1788. **Plate, Blackwood, carved by Hand, Viziagapatam Work.**
Exhibitor, Mrs. David F. Carmichael.
- Plate, Blackwood, carved by Hand, Viziagapatam Work.**
Exhibitor, Mrs. David F. Carmichael.
1789. **Box, Moradabad.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
1790. **Old Brass Figure.**
Exhibitor, Colonel Cunliffe Martin, C.B.
1791. **Vase, Gilt.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1792. **Box, Damascened.**
Exhibitor, Dr. Ernest Hart.
1793. **Hushiarapur Inlaid Box.**
Exhibitor, Mrs. Playford Reynolds.
1794. **Vase, not Gilt.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

1795. **Surmadani.**
Exhibitor, Frederick H. Andrews.
1796. **Cocoanut Shell, carved.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1797. **Betel-Nut Cutter, Jeypore.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
1798. **Kalamdan made by Sharif Din, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
1799. **A Steel, mounted in Leather.**
Exhibitor, C. J. Lucas.
1800. **Box, Moradadad.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
1801. **Paper-knife, Bidri Work.**
Exhibitor, Barclay Sandeman, Esq.
1802. **Lady's Work-Box, Kandahar.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1804. **Horn Card-Tray.** For sale.
Exhibitors, Ardeshir & Byramji.
1805. **Brass Plaque, ornamented with Buddhist Symbols.**
Exhibitor, Mrs. Vesey Westmacott.
1806. **Wooden Bottle, Rawal Pindi.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1807. **Cocoanut Shell, carved.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1808. **Inkstand, Damascened Gold, on Steel.**
Exhibitor, Barclay Sandeman.
- Dish for Inkstand.**
Exhibitor, Barclay Sandeman.
1809. **Casket, Inlaid Gold Work, Koftgari.**
Exhibitor, Miss Scott.
1810. **Paper-knife, Bidri Work.**
Exhibitor, Barclay Sandeman.
1811. **Damascened Tray, Benares.**
Exhibitor, Mrs. Arthur Brandreth.
1812. **Buffalo-horn Ring Tray, Rajkote.**
Exhibitor, Major-General T. Rose Nimmo, C.B.
1813. **Pandan, Thibetan.**
Exhibitor, Colonel A. T. Davis.
1814. **Scent-bottle, Sikkim.**
Exhibitor, Colonel A. T. Davis.
1815. **Iron Lotah, enamelled Black, Green, and Red.**
Exhibitor, Colonel A. T. Davis.
1816. **Wood Cabinet, inlaid Brass, Hushiarapur.**
Exhibitor, Mrs. Playfair Reynolds.
1817. **Soapstone Pedestal Bowl, hand-carved.**
Exhibitor, Major-General Sir F. R. Pollock, K.C.S.I.
1819. **Two Bells and two Thunderbolts, used at Prayer, Ladak.**
Exhibitor, C. J. Lucas.
1820. **Indian Marble Box, Agra.**
Exhibitor, Rt. Hon. Mount Stuart E. Grant Duff, G.C.S.I.
1821. **Large Tortoise in White Marble, inlaid with Coloured Agates, Agra.**
Exhibitor, F. C. Carr Gomm.

1822. **Dish with Cover, good Specimen of Agra Inlay-work in White Marble.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
1823. **Inlaid Paper-weight, Agra.**
Exhibitor, Colonel A. T. Davis.
1824. **Inlaid Work, Agra.**
Exhibitor, Colonel A. T. Davis.
1825. **Soapstone Bowl, Hand-carved.**
Exhibitor, Major-General Sir F. R. Pollock, K.C.S.I.
1826. **Inlaid Work-box, Agra.**
Exhibitor, Mrs. Arthur Brandreth.
1827. **Lacquer Crutch.**
Exhibitor, Mrs. Randolph Berens.
1828. **Stand for Koran, Carved Wood.**
Exhibitor, Frederick R. Andrews.
1829. **Inkstand, composed of a Sikh Shell of Zinc and Wood of Gun-carriage used in Punjaub Campaign, 1848-9. Designed and Executed by Bengal Sapper Artificers.**
Exhibitor, General Sir Andrew Clarke, R.E.
1830. **Monolithic Chain from front of Temple at Luksmeshwar, Dharwar.**
Exhibitor, Mrs. Fairlie Muir.
1831. **Lacquer Crutch.**
Exhibitor, Mrs. Randolph Berens.
1832. **Inlaid-work Pen-tray, Agra.**
Exhibitor, Mrs. Arthur Brandreth.
1833. **Copper Box, electro-plated.** For sale.
Exhibitor, E. Nicholls.
1834. **Inlaid Marble Box, Agra.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
1835. **Inlaid Paper-weight, Agra.**
Exhibitor, Colonel A. T. Davis.
1836. **Box with Cover, good specimen of Agra Inlay-work, in White Marble.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
1837. **Wooden Clog, Brass Wire, inlaid.**
Exhibitor, Mrs. Randolph Berens.
- Wooden Clog, Brass Wire, inlaid.**
Exhibitor, Mrs. Randolph Berens.
1838. **Brass Open-work Pan-dish Cover.**
Exhibitor, Colonel Cunliffe Martin, C.B.

CASE No. 40.

1840. **Camel, Ivory.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1841. **Ivory Model of Cart.**
Jeypore School of Art.
Exhibitor, Colonel A. T. Davis.
1842. **Thurkay Ear Ornaments, Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

1843. **Ivory Comb.** For sale.
Exhibitor, E. Nicholls.
1844. **Bull, Ivory Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1845. **Thurkay Ear Ornament.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1846. **Ivory Deer Paper-weight, carved.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1847. **Model of Cart, Ivory.**
Exhibitor, Mrs. Longhurst.
1848. **The Sarootharum Tortoise Ivory Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1849. **Dog Ivory Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1850. **Ivory Inkstand.**
Exhibitor, A. Carlton.
1851. **Ivory Sword Walking-stick, Manipur.**
Exhibitor, A. Carlton.
1852. **Ivory Figure, Manipur.**
Exhibitor, A. Carlton.
1853. **Tiger Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1854. **Elephant Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1855. **Dog Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1856. **Walking-stick, carved Ivory, Vizagapatam.**
Exhibitor, David F. Carmichael, Esq.
1857. **The Sarootharum Fish Incarnation Ivory Paper-weight.**
For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1858. **Ivory Figure, Manipur.**
Exhibitor, A. Carlton.
1859. **Ganesha Ivory, small.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1860. **The Sarootharum Vamanu.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1861. **Rajarajaswami Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1862. **Elephant Figure (imperfect), Ivory.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1863. **Ivory Deer Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1864. **Ivory Figure, Manipur.**
Exhibitor, A. Carlton.
1865. **Pair Thodakay Ear Ornaments.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1866. **Ivory Brooch.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1867. **Ivory Model of Elephant, Akbar in the Howdah, Murshidabad.**
Exhibitor, F. C. Carr Gomm.

1868. **Wall Bracket, Carved Ivory, Yalee Design.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1869. **Tiger Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1871. **Ivory Model Palanquin Procession.**
Exhibitor, Mrs. Longhurst.
1872. **Ivory Paper-knife, carved.** For sale.
Exhibitor, E. Nicholls.
1873. **Ivory Stamp Box.** For sale.
Exhibitor, Captain R. Barnett.
1874. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1875. **Ivory Box from Patiala.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1876. **Lady's Card-case, Ivory, carved, made by Soobah Singh.**
For sale.
Exhibitor, E. Nicholls.
1877. **Model of Cart, Ivory.**
Exhibitor, Mrs. Longhurst.
1878. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1879. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1880. **Ivory Comb.** For sale.
Exhibitor, E. Nicholls.
1881. **Village Bridal Procession, in Ivory.**
Exhibitor, N. G. Mukherji.
1882. **Snake Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1883. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1884. **Ivory Paper-knife.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1885. **Wall Bracket, Carved Ivory, Peacock Design.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1886. **Deer Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1887. **Gentleman's Card Case, Ivory, carved, made by Soobah Singh.** For sale.
Exhibitor, E. Nicholls.
1888. **Cow Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1889. **Ivory Deer Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1890. **Nayar Lady's Comb, Carved Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1891. **Nayar Lady's Comb, Carved Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1892. **Knife-handle, carved, with Knife.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1893. **Ivory Comb.** For sale.
Exhibitor, E. Nicholls.

1894. **Ivory Paper-knife, Creeper Bird Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1895. **Umbrella Handle, Carved Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1896. **Paper-knife, carved in Ivory.**
Exhibitor, N. G. Mukherji.
1897. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1898. **Ladies' Card-case, Ivory, carved, made by Soobah Singh.**
For sale.
Exhibitor, E. Nicholls.
1899. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1900. **Travancore Chilly Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1901. **Solid Ivory Painted Toilet Articles.**
Exhibitor, M. M. Bhowmuggree, C.I.E.
1902. **Ivory Mirror Frame with Carved Handle.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1903. **Ivory Comb.** For sale.
Exhibitor, E. Nicholls.
1904. **Ivory Antimony Box, mounted in Silver, and set with Pearls, used by Ladies of Rank.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1905. **Ivory Comb.** For sale.
Exhibitor, E. Nicholls.
1907. **Gentleman's Card-case, Ivory Carved, made by Soobah Singh.** For sale.
Exhibitor, E. Nicholls.
1907. **Ivory Camel, Murshidabad.**
Exhibitor, F. C. Carr Gomm.
1908. **Travancore Chilly Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1909. **Ivory Figure, Manipur.**
Exhibitor, A. Carlton.
1910. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1911. **Mother-of-Pearl Powder-flask, taken at the Siege of Bhurtpoor.**
Exhibitor, Miss Morehead.
1912. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1913. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1914. **Ivory Maharishee-handle Paper-cutter.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1915. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1916. **Ivory Paper-cutter with Krishna carved on Handle.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1917. **Set of Chessmen in Box, Vizagapatam Work.**
Exhibitor, Mrs. Noble Taylor.

1918. **Inlaid Ivory and Sandalwood Chessboard.**
Exhibitor, Mrs. Noble Taylor.
1919. **Ivory Watch-stand, carved.** For sale.
Exhibitor, G. Arbuthnot Leslie.
1920. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1921. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholls.
1922. **Wood and Ivory Walking-stick, Manipur.**
Exhibitor, A. Carlton.
1923. **Ivory Gun and Spear, very old and unique, Rajputana.**
Exhibitor, Sir Alfred Lyall, K.C.B.
1924. **Ivory Paper-knife, carved.** For sale.
Exhibitor, E. Nicholls.
1925. **Ivory Paper-knife from Travancore, G.C.S.I.**
Exhibitor, Mrs. David F. Carmichael.
1926. **Ivory Paper-knife, carved.** For sale.
Exhibitor, E. Nicholls.
1928. **Powder-horn, Inlaid, Etawah, Rajputana.**
Exhibitor, Mrs. Fairlie Muir.
1929. **Ivory Sword Walking-stick, Manipur.**
Exhibitor, A. Carlton.
1930. **Ivory Paper-cutter, Yaloe Bird.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1931. **Ivory Paper-knife.** For sale.
Exhibitor, E. Nicholson.
1932. **Buffalo Horn Stag.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
1933. **Ivory Mirror Frame with Carved Handle.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1934. **Ivory Box, Amritsar.**
Exhibitor, Sir Charles Aitchinson, K.C.S.I.
1935. **Walking-stick, Sugar-cane Pattern, carved Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1936. **Walking-stick, Sugar-cane Pattern, carved Ivory.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1937. **Ivory Watch-stand, carved.** For sale.
Exhibitor, G. Arbuthnot Leslie.
1938. **Cashew-nut Bunch Ivory Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1939. **Snake Paper-weight.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1940. **Ivory Paper-cutter, Flower Pattern.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
1941. **Ivory Paper-knife, carved.** For sale.
Exhibitor, E. Nichols.

CASE No. 41.

1942. **Shield.**
Exhibitor, Dr. Ernest Hart.
1943. **Peshkub, with plain Metal Handle.**
Exhibitor, Dr. Ernest Hart.

1944. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1945. **Jade-handled Dagger.**
Exhibitor, Dr. Ernest Hart.
1946. **Tulwar, Ram's-head Handle.**
Exhibitor, Dr. Ernest Hart.
1947. **Peshkub, with heavy Metal Handles.**
Exhibitor, Dr. Ernest Hart.
1948. **Dagger, with Ivory Hilt.**
Exhibitor, Dr. Ernest Hart.
1949. **Peshkub, heavy Metal Handle.**
Exhibitor, Dr. Ernest Hart.
1950. **Dagger, with Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1951. **Shield for Arms, Bidri Ware.**
Exhibitor, Dr. Ernest Hart.
1952. **Dagger, with Horn Handle, Silver-tipped.**
Exhibitor, Dr. Ernest Hart.
1953. **Dhop, Mahratta blade, also called Bohanni, inscribed with Arabic Invocation.**
Exhibitor, Dr. Ernest Hart.
1954. **Kunja, with Bone Handle.**
Exhibitor, Dr. Ernest Hart.
1955. **Shield.**
Exhibitor, Dr. Ernest Hart.
1957. **Dagger, with Silver Hilt.**
Exhibitor, Dr. Ernest Hart.
1958. **Sword, Damascened Hilt, handsome.**
Exhibitor, Dr. Ernest Hart.
1959. **Shield, Bidri Work, modern.**
Exhibitor, Dr. Ernest Hart.
1961. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1962. **Curved Sword, Goat's Head.**
Exhibitor, Dr. Ernest Hart.
1963. **Peshkub, with plain heavy Metal Handle, Blade slightly Damascened.**
Exhibitor, Dr. Ernest Hart.
1965. **Peshkub, with heavy Metal Handle.**
Exhibitor, Dr. Ernest Hart.
1966. **Dagger, with Horn Handle, Silver-tipped.**
Exhibitor, Dr. Ernest Hart.
1967. **Dagger, with Silver Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1968. **Shield, Sialkoti.**
Exhibitor, Dr. Ernest Hart.
1969. **Bishwar.**
Exhibitor, Dr. Ernest Hart.
1970. **Sword, old Parisian Blade, Arab, Silver Scabbard.**
Exhibitor, Dr. Ernest Hart.
1971. **Steel Twisted Spear.**
Exhibitor, Mrs. Randolph Berens.

1972. **Dagger, with Jade and Mother-o'-pearl inlaid Handle.**
Exhibitor, Dr. Ernest Hart.
1973. **Khandja, Deccanee.**
Exhibitor, Dr. Ernest Hart.
1974. **Dagger, Koftgari Hilt.**
Exhibitor, Dr. Ernest Hart.
1975. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1976. **Ivory and Damascene-handled Dagger.**
Exhibitor, Dr. Ernest Hart.
1977. **Shield.**
Exhibitor, Dr. Ernest Hart.
1978. **Ivory and Damascene-handled Dagger.**
Exhibitor, Dr. Ernest Hart.
1979. **Sword, Damascened Hilt.**
Exhibitor, Dr. Ernest Hart.
1980. **Green Jade-handled Dagger in Sheath.**
Exhibitor, Dr. Ernest Hart.
1981. **Curved Sword, Watered Blade.**
Exhibitor, Dr. Ernest Hart.
1982. **Steel Twisted Spear.**
Exhibitor, Mrs. Randolph Berens.
1983. **Sword, Arab Scabbard and Handle, old Italian Blade.**
Exhibitor, Dr. Ernest Hart.
1984. **Peshkub, Damascened Hilt, in Blue Velvet Sheath.**
Exhibitor, Dr. Ernest Hart.

CASE No. 42.

1985. **Sugar Bowl, Tanjore, Copper and Brass.** For sale.
Exhibitors, Ardeshir & Byramji.
1986. **Blue and Gilt Enamel Kashmir Yase.**
Exhibitors, Lieutenant-Colonel Henry Daniell.
1987. **Cashmere Enamelled Goblet.** For sale.
Exhibitors, Ardeshir & Byramji.
1988. **Praying Wheel.**
Exhibitors, Colonel Makins.
1989. **Lota, Tanjore Copper and Brass.** For sale.
Exhibitors, Ardeshir & Byramji.
- Tanjore Copper small Plate.** For sale.
Exhibitors, Ardeshir & Byramji.
1990. **Bowl on Feet, Tanjore Copper and Brass.** For sale.
Exhibitor, Ardeshir & Byramji.
1991. **Cup, Tanjore Copper and Brass.** For sale.
Exhibitors, Ardeshir & Byramji.
1992. **Lota, smaller, Tanjore, Copper and Brass.** For sale.
Exhibitors, Ardeshir & Byramji.
1993. **Tanjore Copper and Silver Match-Box Case.** For sale.
Exhibitors, Ardeshir & Byramji.
1994. **Sword Hilt, Kottgari, Punjaub.**
Exhibitors, Alfred Inman.

1995. **Lota, with Cover.** For sale.
Exhibitors, Ardeshir & Byramji.
1996. **Copper Box and Tray.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
1997. **Leather Cupis for carrying Oil.**
Exhibitor, Frederick H. Andrews.
1998. **Copper Bowl, Perforated, Kashmir.**
Exhibitor, Mrs. Allen.
1999. **Brass Ewer, old.**
Exhibitor, Mrs. Allen.
2000. **Leather Cupis for carrying Oil.**
Exhibitor, Frederick H. Andrews.
2001. **Silver Poonah Rose-water Sprinkler.**
Exhibitor, Lieutenant-Colonel Henry Daniell.
2002. **Bidri Vase.**
Exhibitor, Mrs. Allen.
2003. **Aftaba, Copper, chased**
Exhibitor, Lieutenant-Colonel Gerald Martin.
2004. **Circular Copper Box, with Cover, engraved.**
Exhibitor, Mrs. Allen.
2005. **Small Lotah, Copper.**
Exhibitor, Mrs. Allen.
2006. **Bronze Ganpatee.**
Exhibitor, Alfred Inman.
2007. **Bronze Figure of Garooda.**
Exhibitor, Alfred Inman.
2008. **Hookah, complete, Bidri Ware.**
Exhibitor, Alfred Inman.
2009. **Bronze Ganpatee, enshrined.**
Exhibitor, Alfred Inman.
2010. **Bronze Figure, Luxmee.**
Exhibitor, Alfred Inman.
2011. **Carved Stone Idol.**
Exhibitor, Alfred Inman.
2012. **Yase, with Cover, Moradabad.**
Exhibitor, Mrs. Allen.
2013. **Aftaba, Copper, chased.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
2014. **Koftgari Betel Cutter, Punjaub.**
Exhibitor, Alfred Inman.
2015. **Bronze Figure Idol, with Four Arms.**
Exhibitor, Alfred Inman.
2016. **Bronze Krishna and Luxmee.**
Exhibitor, Alfred Inman.
2017. **Bronze Figure of Nandi.**
Exhibitor, Alfred Inman.
2018. **Bronze Figure, Krishna and Luxmee.**
Exhibitor, Alfred Inman.
2019. **Surahi, Jeypore, Metal and Silver, inlaid.**
Exhibitors, Ardeshir & Byramji.
2020. **Surahi, Jeypore, Metal and Silver, inlaid.**
Exhibitors, Ardeshir & Byramji.

2021. **Bidri Hookah Yase.**
Exhibitor, Alfred Inman.
2022. **Surahi, Jeypore Metal and Silver, Inlaid.** For sale.
Exhibitors, Ardeshir & Byramji.
2023. **Metal Jug.**
Exhibitor, Lieutenant Colonel Gerald Martin.
2024. **Aftaba.**
Exhibitor, Mrs. Allen.
2025. **Chilamchee, Copper-tinned and Engraved.**
Exhibitor, Mrs. Allen.
2026. **Tanjore Copper, larger plate.** For sale.
Exhibitors, Ardeshir & Byramji.
2027. **Tray with Feet.** For sale.
Exhibitors, Ardeshir & Byramji.
2028. **Surahi, Copper-tinned and Engraved.**
Exhibitor, Mrs. Allen.
2029. **Stand for 2379.**
Exhibitor, Lieutenant-Colonel Gerald Martin.
Stand for 2381.
Exhibitor, Lieutenant-Colonel Gerald Martin.
Metal Bowl.
Exhibitor, Lieutenant-Colonel Gerald Martin.
2031. **Surahi, Bidri Work.**
Exhibitor, Mrs. Allen.
2032. **Brass Ewer, old, Pierced Lid, with Birds and Tiger Spout.**
Exhibitor, Mrs. Allen.
2033. **Chauri Yak's Tail, set in Silver.**
Exhibitor, Barclay Sandeman.

CASE No. 43.

2034. **Piece of Silk made by present Rajah of Manipur's Mother.**
Exhibitor, A. Carlton.
2035. **Pair of Screens, Painted on Talc.**
Exhibitor, Right Hon. Mount Stuart E. Grant Duff, G.C.S.I.
2036. **Silk Brocades (Himro), Yellow, White, and Red, on Purple Ground.**
Exhibitors, Governors of the Whitworth Institute.
2037. **Piece of Silk made by present Rajah of Manipur's Mother.**
Exhibitor, A. Carlton.
2038. **Silk Scarf, Alibag, Bombay.**
Exhibitors, Governors of the Whitworth Institute.
2039. **Ancient Indo-Persian Figure Weaving.**
Exhibitors, Governors of the Whitworth Institute.
2040. **Silk Brocades, Surat.**
Exhibitors, Governors of Whitworth Institute.
2041. **Piece of Silk made by present Rajah of Manipur's Mother.**
Exhibitor, A. Carlton.
2042. **The late Rajah of Manipur's Silk Girdle.**
Exhibitor, A. Carlton.
2043. **Piece of Silk for Puggree, Purple, N.W. Provinces.**
Exhibitor, Sir Alfred Lyall, K.C.B.

2044. **Dark Blue Puggree, suitable for Dresses, Cotton, Punjab.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2045. **Fine Muslin Cloth from Madura, with Gold Woven Border.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2046. **Tinsel Braid Gauze.**
Exhibitor, M. M. Bhownuggree, C.I.E.
2047. **Fine Muslin Cloth from Madura, with Gold Woven Border.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2048. **Fine Muslin Cloth from Madura, with Gold Woven Border.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2049. **Striped Muslin Scarf in five Colours, Rajputana.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2050. **Fine Muslin Cloth from Madura, Gold Woven Border.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2052. **Piece of Silk for Puggree, Fawn Colour, N.W. Provinces.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2053. **Dark Blue Puggree, suitable for Dresses, Cotton, Punjab.**
Exhibitor, Sir Alfred Lyall, K.C.B.

CASE No. 44

2055. **Assamese Cotton Scarf in one Piece.**
Exhibitor, C. W. Peal.
2056. **Pink Puggree with Gold Border, Lucknow.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2057. **Gold and Silver Kincob Bags.**
Exhibitors, Governors of Whitworth Institute.
2058. **The late Rajah of Manipur's Royal Puggree.**
Exhibitor, A. Carlton.
2059. **Piece of Modern Kutch Embroidery.**
Exhibitor, Captain W. J. Myers.
2060. **Small Piece of Embroidery.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2061. **Gold Embroidered Crimson Velvet Jacket.**
Exhibitor, Barclay Sandeman.
2062. **Gold and Silver Embroidery.**
Exhibitor, M.M. Bhownuggree, C.I.E.
2064. **Green Puggree with Gold Border, Lucknow.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2065. **Coat of Green Satin, Embroidered with Gold.**
Exhibitors, Governors of Whitworth Institute.
2066. **Benares Scarf, Pink and Gold.**
Exhibitor, Colonel Makins.
2067. **Very fine Embroidered Lady's Dress, Beloochistan.**
Exhibitor, Barclay Sandeman.
2069. **Pink Puggree with Gold Border, Lucknow.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2070. **Front of Dress, Gold Embroidery on Black, fine Work, from Delhi.**
Exhibitor, Mrs. Oliver Barnet.

CASE No. 45.

2071. **Surahi Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2072. **Goblet.** Art reproduction. For sale.
Exhibitor, H. Rollason.
2073. **Goblet.** Art reproduction. For sale.
Exhibitor, H. Rollason.
2074. **Tazza.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2075. **Painting on Ivory, Devi.** For sale.
Exhibitor, E. Nicholls.
2076. **Bowl.** Reproduced from South Kensington Museum Model.
Exhibitor, H. Rollason.
2077. **Tazza.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2078. **Goblet.** Art Reproduction. For sale.
Exhibitor, H. Rollason.
2079. **Gilt Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2080. **Bowl, Gilt.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2081. **Wooden Writing-case, Electro-plate Copper Panels.** For sale.
Exhibitor, E. Nicholls.
2082. **Cup, with Foot.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2083. **Tray.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2084. **Box and Cover.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2085. **Bowl, partly gilt.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2086. **Box.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2087. **Base for Lamp.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2088. **Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

2089. **Brass Bucket, with Handles.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2090. **Box.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2091. **Bowl.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2092. **Scabbard.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
- Sword.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2093. **Tanjore Copper and Silver Lotah.** Art reproductions. For sale.
Exhibitor, H. Rollason.
2094. **Cup.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2095. **Vase, dented.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2097. **Tanjore Copper and Silver Lotah, with Cover.** Art reproductions. For sale.
Exhibitor, H. Rollason.
2098. **Box.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2099. **Box.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2100. **Box.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2101. **Horn.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2102. **Tanjore Copper and Silver Lotahs.** Art reproduction. For sale.
Exhibitor, H. Rollason.
2103. **Sword.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
- Scabbard.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2104. **Foot.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.

2105. **Bartan, Brass Inscription on Rim.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2106. **Bangle.** Reproduced from South Kensington Museum Model.
For sale.
Exhibitor, H. Rollason.
2107. **Lamp-stand.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2108. **Bartan, Brass Inscription on Rim.** Reproduced from South Kensington Museum Model. For sale.
Exhibitor, H. Rollason.
2109. **Bangle.** Reproduced from South Kensington Museum Model.
For sale.
Exhibitor, H. Rollason.
2110. **Tanjore Copper and Silver Lotahs.** Art reproductions. For sale.
Exhibitor, H. Rollason.

CASE No. 46.

2111. **Tharoo Knife, used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2112. **Shield, Gold and Silver, made by Nazir Mahomed, Sialkote.**
Exhibitor, Frederick H. Andrews.
2113. **Shield, Silver, Karim Illahi, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2114. **Sword in Sheath, Silver-mounted.**
Exhibitor, Mrs. Randolph Berens.
2115. **Shield, Gold and Silver, Jan Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2116. **Shield, Gold and Silver, made by Sharif Din, Sialkote.**
For sale.
Exhibitor, Frederick H. Andrews.
2117. **Shield, Gold and Silver, Sharif Din, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2118. **Tharoo Knife used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2119. **Shield made by Jaman Din.** For sale.
Exhibitor, Frederick H. Andrews.
2120. **Stand for large Brass Tray.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2121. **Dagger with Agate and Mother-of-Pearl Handle.**
Exhibitor, Dr. Ernest Hart.
2122. **Dagger with Jade and Mother-of-Pearl Hilt.**
Exhibitor, Dr. Ernest Hart.
2123. **Shield, Gold Snake Pattern, made by Haji Mahomed**
For sale.
Exhibitor, Frederick H. Andrews.
2124. **Shield, Brass Repoussé, old.**
Exhibitor, Dr. Ernest Hart.

2125. **Dagger, Koftgari Work.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2126. **Afghan Knife.**
Exhibitor, Barclay Sandeman.
2127. **Shield, Snake Pattern, made by Muar Din, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2128. **Shield, Sialkote.**
Exhibitor, Dr. Ernest Hart.
2129. **Ghoorka "Kookrie," presented to General Sir Charles Reid in 1862, by Men of the Regiment.**
Exhibitor, General Sir Charles Reid, G.C.B.
2130. **Iron Kaya, Dakern, Tiger Claw for left Hand.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2131. **Shield, Gold and Silver, made by Haji Mahomed, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2132. **Dagger-knife, Yala Handle.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2133. **Shield, Gold and Silver, made by Nazir Mahomed, Sialkote.** For sale.
Exhibitor, Kishen Chand.
2134. **Bamboo-handled Knife, Madura.**
Exhibitor, Mrs. Randolph Berens.
2135. **Kukri.**
Exhibitor, Colonel Makins.
Small Knife for Sheath.
Exhibitor, Colonel Makins.
Small Knife for Sheath.
Exhibitor, Colonel Makins.
2136. **Dagger-knife, Handle Silver-plated.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2137. **Shield, Snake Pattern, made by Ibrahim, Sialkote.** For sale.
Exhibitor, Frederick H. Andrews.
2138. **Shield, Gold and Silver, made by Nazir Mahomed, Stakoti.** For sale.
Exhibitor, Frederick H. Andrews.

CASE No. 47.

2139. **Basket used in drawing Toddy.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2140. **Common Kangree (Charcoal-burner), Kashmir.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2141. **Indian Basket.**
Exhibitor, Colonel E. B. Bishop.
2142. **Basket used in Drawing Toddy.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2143. **Portable Stove, from Kashmir.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.

2144. **Akha Hat.**
Exhibitor, Mrs. J. H. Seabrooke.
2145. **Akha Hat.**
Exhibitor, Mrs. J. H. Seabrooke.
2146. **Rattan Basket.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2147. **Key Basket, Jail work.**
Exhibitor, Maj.-General T. Rose Nimmo, C.B.
2148. **Powder Horn.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
- Powder Horn.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2149. **Pair of Ordinary Shoes.**
Exhibitor, Colonel A. T. Davis.
2150. **Chuppras and Leather Socks, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2151. **Sikhim Boots.**
Exhibitor, Colonel A. T. Davis.
2152. **Metal Wristlet.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2153. **Metal Wristlet.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2154. **Priming Horn.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2155. **Model Bed, Charpai, Mooltan.**
Exhibitor, Colonel A. T. Davis.
2156. **Ornamental Disc, worn attached to the Hip-cloths by Naga Women.**
Exhibitor, C. W. Peal.
2157. **Set of twelve Table Mats.**
Exhibitor, Alfred Inman.
- Set of twelve Table Mats.**
Exhibitor, Alfred Inman.
2158. **Cane Headdress, worn by Naga Men.**
Exhibitor, C. W. Peal.
2159. **Box and Cover.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2160. **Belt with Pouches, Needlework.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2161. **Thibetan Charm Case.**
Exhibitor, Colonel Makins.
2162. **Small Arrow in Case.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2163. **A Stirrup made of Ibex Horn, used by Ladakhs and Thibetans, bought at Dras, Kashmir.**
Exhibitor, Brian L. Cole.
2164. **Set of twelve Table Mats.**
Exhibitor, Alfred Inman.
2165. **Small Arrows in Case.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2166. **Carved Wood Back-scratcher.**
Exhibitor, Mrs. Randolph Berens.

2167. **Belt, with Pouches and Powder Flask.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2169. **Girdle of Cane worn by Naga Men.**
Exhibitor, C. W. Peal.
2170. **Fire Shovel and two Spoons, from Temple.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2171. **Painted Chick, Burmese.** For sale.
Exhibitor, Captain R. Barnett.
2172. **Priming Horn.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2173. **Sword with Wooden Sheath and Belt.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2174. **Bow.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2175. **Chiraz Iron Lamp, as carried by Miners in the Salt Mines.**
Exhibitor, Frederick H. Andrews.
2176. **Whip, Sikkim.**
Exhibitor, Colonel A. T. Davis.
2177. **Grass Dress as worn by Pulayars.**
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2178. **Shoulder Belt of Cane worn by Nagas to support Spear.**
Exhibitor, C. W. Peal.
2179. **Naga Woman's Head-gear.**
Exhibitor, C. W. Peal.
2180. **Grass Dress as worn by Pulayars.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2181. **Leather Workbox, Cupis, and Quills.**
Exhibitor, Frederick H. Andrews.
2182. **Cane Rings worn round Hips to support the Mekla.**
Exhibitor, C. W. Peal.
2183. **Bow.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2184. **Bow.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2185. **Wooden Pestle.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2186. **Belt with Bottle and two other Objects.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2187. **Tobacco Pouch.**
Exhibitor, Frederick H. Andrews.
2188. **Embroidered Pouch.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2189. **Box made of Areca Nut.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2190. **Belt with Sheath.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2191. **Native Child, seated.** For sale.
Exhibitor, E. Nicholls.
2192. **Girdle of Cane worn by Naga Men.**
Exhibitor, C. W. Peal.
2193. **Rattan Basket.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2194. **Ornaments, Coloured Horse-hair.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.

CASE No. 48.

2195. **Silver Address Case.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.
2196. **Silver Trumpet on which the Fanfare was played, proclaiming the Queen Empress of India.**
Exhibitor, 15th Hussars.
2197. **Address Box, Silver, from Lahore.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
2198. **Gold Filigree Smelling Bottle.**
Exhibitor, Mrs. John Evans.
2199. **Style Knife and Cadgan (Book Drill).** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2200. **Silver Centre-piece.**
Exhibitor, 15th Hussars.
2201. **Gold Brooch, Picture of the Taj, on Ivory.**
Exhibitor, Mrs. J. H. Seabrooke.
2202. **Silver Card-case, Kutch Work.**
Exhibitor, Mrs. Oliver Barnet.
2203. **Enamelled Box, old Jeypore.**
Exhibitor, Mrs. William Dobson.
2204. **Snuff-box, Silver-gilt, set with Agate and Garnets, chased, with Shells and Animals Skulls in relief, the Property of the late Sir Jamsetji Jeejibhoy.**
Exhibitor, Captain W. J. Myers.
2205. **Sialkote Bracelet, Koftgari.**
Exhibitor, Mrs. Arthur Brandreth.
2206. **Gold Filigree Scent-bottle belonging to Ranjit Singh.**
Exhibitor, Mrs. J. E. H. Gordon.
2207. **Antique Ornament set with Rubies and Diamonds.** For sale.
Exhibitors, Ragonath Tawker & Sons.
2208. **Antique Ornaments set with Rubies.** For sale.
Exhibitors, Ragonath Tawker & Sons.
2209. **Enamelled Box, old Jeypore.**
Exhibitor, Mrs. William Dobson.
2210. **King of Delhi's Pill-box, found by the side of his Bed in the Palace of Delhi after the Siege in 1857.**
Exhibitor, General Sir Charles Reid, G.C.B.
2211. **Enamelled Box, old Jeypore.**
Exhibitor, Mrs. William Dobson.
2212. **Address Box, Rawulpindi.**
Exhibitor, Sir Charles Aitchison, K.C.S.I.
2213. **Enamel Card-case.**
Exhibitor, Lady Beatrice Rawson.
2214. **Cup, Jeypore, Enamel.**
Exhibitor, Maj.-General W. G. Beynon.
Saucer, Jeypore, Enamel.
Exhibitor, Maj.-General W. G. Beynon.
2215. **Silver Address Casket.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.

2216. **Oblong Square of Rock Crystal set with Rubies and Diamonds.**
Exhibitor, Mrs. John Evans.
2217. **Fine Gold and Enamelled Green Bracelets, Jeypore.**
Exhibitor, Barclay Sandeman.
2218. **Silver Cigarette Case, Kashmir.**
Exhibitor, Mrs. Oliver Barnet.
2219. **Model of Tomb in Silver, Mooltan.**
Exhibitor, Mrs. Arthur Brandreth.
2220. **Silver Address Case.**
Exhibitor, Sir Steuart Bayley, K.C.S.I., C.I.E.

CASE No. 49.

2221. **Old Wooden Gilt Yahandat.**
Exhibitor, Dr. Ernest Hart.
2222. **Incense Cup.**
Exhibitor, Dr. Ernest Hart.
2223. **Gilt Gautama on Pedestal with two Phoongees.**
Exhibitor, Dr. Ernest Hart.
2224. **Incense Cup.**
Exhibitor, Dr. Ernest Hart.
2225. **Gilt Lacquered Buddha.**
Exhibitor, Dr. Ernest Hart.
2226. **Stand for Incense Cup.**
Exhibitor, Dr. Ernest Hart.
2227. **Small Gilt Box.**
Exhibitor, Dr. Ernest Hart.
2228. **Old Gilt Peacock Stand.**
Exhibitor, Dr. Ernest Hart.
2229. **Small Gilt Box.**
Exhibitor, Dr. Ernest Hart.
2230. **Stand for Incense Cup.**
Exhibitor, Dr. Ernest Hart.
2231. **Old Gilt Peacock Stand.**
Exhibitor, Dr. Ernest Hart.
2232. **Small Wooden Gilt Standing Gautama.**
Exhibitor, Dr. Ernest Hart.
2233. **Small Wooden Gilt Phoongees.**
Exhibitor, Dr. Ernest Hart.
2234. **Seated Wooden Gilt Yahandat.**
Exhibitor, Dr. Ernest Hart.
2235. **Old Wooden Gilt Seated Gautama.**
Exhibitor, Dr. Ernest Hart.
2236. **Old Wooden Gilt Seated Gautama.**
Exhibitor, Dr. Ernest Hart.
2237. **Small Wooden Gilt Phoongees.**
Exhibitor, Dr. Ernest Hart.
2238. **Small Wooden Gilt Phoongees.**
Exhibitor, Dr. Ernest Hart.
2239. **Small Wooden Gilt Gautama.**
Exhibitor, Dr. Ernest Hart.

2240. **Small Wooden Gilt Phoongees.**
Exhibitor, Dr. Ernest Hart.
2241. **Seated Wooden Gilt Gautama on Elephant.**
Exhibitor, Dr. Ernest Hart.
2242. **Silver-mounted Dagger.**
Exhibitor, Dr. Ernest Hart.
2243. **Silver-mounted Shan Dagger.**
Exhibitor, Dr. Ernest Hart.
2244. **Silver-mounted Dagger.**
Exhibitor, Dr. Ernest Hart.
2245. **Silver-mounted Dagger.**
Exhibitor, Dr. Ernest Hart.
2246. **Old Shan Silver Pipe.**
Exhibitor, Dr. Ernest Hart.
2247. **Silver-mounted Shan Dagger.**
Exhibitor, Dr. Ernest Hart.

CASE No. 50.

2248. **Small Battle-axe, Ivory Handle.**
Exhibitor, The Right Hon. Earl of Powis.
2249. **Sword, Silver Head of Dragon on Hilt.**
Exhibitor, The Right Hon. Earl of Powis.
Engraved Silver Sheath for Sword.
Exhibitor, The Right Hon. Earl of Powis.
2250. **Jade Staff, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
2251. **Knife, Gold- and Silver-mounted, richly Carved.**
Exhibitor, The Right Hon. Earl of Powis.
2252. **Sheath of Gold-hilted Sword, set with Precious Stones.**
Exhibitor, The Right Hon. Earl of Powis.
Sword, Gold-hilted, set with Precious Stones.
Exhibitor, The Right Hon. Earl of Powis.
2253. **Dagger, Jade Handle, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
Velvet Sheath for Dagger.
Exhibitor, The Right Hon. Earl of Powis.
2254. **Battle-axe, Damascened.**
Exhibitor, The Right Hon. Earl of Powis.
2255. **Battle-axe, Gold Damascened, Dragon and Goat.**
Exhibitor, The Right Hon. Earl of Powis.
2256. **Dagger, Gold-handled, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
Velvet Sheath.
Exhibitor, The Right Hon. Earl of Powis.
2257. **Sword, Gold-hilted, set with Precious Stones.**
Exhibitor, The Right Hon. Earl of Powis.
Sheath for Sword.
Exhibitor, The Right Hon. Earl of Powis.
2258. **Knife, Rock Crystal Handle.**
Exhibitor, The Right Hon. Earl of Powis.

2259. **Brass-hilted Sword.**
Exhibitor, The Right Hon. Earl of Powis.
Silver Sheath, engraved.
Exhibitor, The Right Hon. Earl of Powis.
2260. **Small Battle-axe, Ivory Handle.**
Exhibitor, The Right Hon. Earl of Powis.
2261. **Horn Ivory Elephant Head, mounted.**
Exhibitor, The Rt. Hon. Earl of Powis.
2262. **Gun, Mother-of-Pearl and Jewelled.**
Exhibitor, The Rt. Hon. Earl of Powis.
2263. **Curved Sword, Koftgari Hilt, inscription on Blade.**
Exhibitor, The Rt. Hon. Earl of Powis.
Sheath of Curved Sword.
Exhibitor, The Rt. Hon. Earl of Powis.
2264. **Ivory Sceptre, Tiger Head.**
Exhibitor, The Rt. Hon. Earl of Powis.
2265. **Two-bladed Sword, in Shagreen Case.**
Exhibitor, The Rt. Hon. Earl of Powis.

CASE No. 51.

2266. **Silver-gilt Rose-water Sprinkler.**
Exhibitor, The Rt. Hon. Earl of Powis.
2267. **Armour Side-piece, Velvet with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Rt. Hon. Earl of Powis.
2268. **Rose-water Bottle, Silver and Gold Filigree.**
Exhibitor, The Rt. Hon. Earl of Powis.
2269. **Armour Front-piece, Velvet with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Rt. Hon. Earl of Powis.
2270. **Armour Side-piece, Velvet with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Rt. Hon. Earl of Powis.
2271. **Armour Back-piece, Velvet with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Rt. Hon. Earl of Powis.
2272. **Silver-gilt Rose-water Sprinkler.**
Exhibitor, The Rt. Hon. Earl of Powis.
2273. **Rose-water Bottle, Silver and Gold Filigree.**
Exhibitor, The Rt. Hon. Earl of Powis.
2274. **Jade Vase, with Stopper, set with Rubies and Emeralds.**
Exhibitor, The Rt. Hon. Earl of Powis.
2275. **Silver-gilt Rose-water Sprinkler.**
Exhibitor, The Rt. Hon. Earl of Powis.

CASE No. 53.

2307. **Brocade with Fringe.**
Exhibitor, The Rt. Hon. Earl of Powis.
2308. **Muslin Embroidered Skirt, Badlan Work.**
Exhibitor, The Rt. Hon. Earl of Powis.

2309. **Muslin Embroidered with Tinsel, Badlan Work.**
Exhibitor, The Rt. Hon. Earl of Powis.
2310. **Coat with Sleeves, Gold Embroidered.**
Exhibitor, The Rt. Hon. Earl of Powis.
2311. **Narrow Red Velvet Case, probably for Sword, Embroidered at each end.**
Exhibitor, The Rt. Hon. Earl of Powis.
2312. **Muslin Embroidered Skirt, Badlan Work.**
Exhibitor, The Rt. Hon. Earl of Powis.
2313. **Narrow Red Cloth, Embroidered at each end.**
Exhibitor, The Rt. Hon. Earl of Powis.
2314. **Skirt, Gold Embroidered.**
Exhibitor, The Rt. Hon. Earl of Powis.
2315. **Brocade with Fringe.**
Exhibitor, The Rt. Hon. Earl of Powis.
2316. **Strip of Gold and Silver Embroidery.**
Exhibitor, The Rt. Hon. Earl of Powis.
2317. **Brocade with Fringe.**
Exhibitor, The Rt. Hon. Earl of Powis.

CASE No. 54.

2318. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2319. **Nosegay Lamp.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2320. **Silver-gilt Hookah, four parts.**
Exhibitor, The Rt. Hon. the Earl of Powis.
- Silver-gilt Hookah, four parts.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2321. **Silver-gilt Hookah, four parts.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2322. **Silver-gilt Hookah, four parts.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2323. **Silver-gilt Casket.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2324. **Hookah, five pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
- Hookah, five pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2325. **Hookah, four pieces.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2326. **Gold Filigree Snuff-box.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2327. **Gold Filigree Chatelaine.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2328. **Nosegay Lamp.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2329. **Hookah, four pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2330. **Hookah, four pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.

- . **Hookah, four pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2331. **Hookah, five pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2332. **Hookah, five pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2333. **Nosegay Lamp.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2334. **Hookah, five pieces, Jewelled.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2335. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2336. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2337. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2338. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2339. **Silver-gilt Tray.**
Exhibitor, The Rt. Hon. the Earl of Powis.
2340. **Silver-gilt Casket.**
Exhibitor, The Rt. Hon. the Earl of Powis.

CASE No. 55.

2341. **Tortoiseshell and Ivory Inlaid Writing-case.**
Exhibitor, The Right Hon. Earl of Powis.
2342. **Inlaid Sandalwood and Ivory Workbox.**
Exhibitor, The Right Hon. Earl of Powis.
2343. **Ivory Comb, Carved.**
Exhibitor, The Right Hon. Earl of Powis.
2344. **Ivory Comb, Carved.**
Exhibitor, The Right Hon. Earl of Powis.
2345. **Ivory and Sandalwood Backgammon Board.**
Exhibitor, The Right Hon. Earl of Powis.
2346. **Religious Book of Metal Leaves.**
Exhibitor, The Right Hon. Earl of Powis.
2347. **Ivory Inlaid Box.**
Exhibitor, The Right Hon. Earl of Powis.

CASE No. 56.

2348. **Gun, Gold and Silver-mounted.**
Exhibitor, The Right Hon. Earl of Powis.
2349. **Armour, Arm-piece, Velvet, with Steel Placques embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Right Hon. Earl of Powis.
- Armour, Thigh-piece, Velvet, with Steel Placques embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Right Hon. Earl of Powis.

Armour, Thigh-piece, Velvet, with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.

Exhibitor, The Right Hon. Earl of Powis.

Armour, Thigh-piece, Velvet, with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.

Exhibitor, The Right Hon. Earl of Powis.

Armour, Thigh-piece, Velvet, with Steel Placques, embroidered with Gilt Seeds, belonged to Tippoo Sahib.

Exhibitor, The Right Hon. Earl of Powis.

CASE No. 57.

- 2350. **Gilt Box, Filigree Cover, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2351. **Gilt Box, Filigree Cover, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2352. **Gilt Vessel with Cover and Spoon.**
Exhibitor, The Right Hon. Earl of Powis.
- 2353. **Tippoo Sahib's Shoes.**
Exhibitor, The Right Hon. Earl of Powis.
- 2354. **Gilt Box, Filigree Cover, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2355. **Gilt Box, Filigree Cover, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2356. **Gilt Vessel with Cover and Spoon.**
Exhibitor, The Right Hon. Earl of Powis.
- 2357. **Filigree Top for Goblet.**
Exhibitor, The Right Hon. Earl of Powis.
- 2358. **Head Ornament, smaller, Jade, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2359. **Pair of Scissors, Gilt.**
Exhibitor, The Right Hon. Earl of Powis.
- 2360. **Handsome Agate Casket or Inkstand, mounted in Gold and Jewelled.**
Exhibitor, Major-General Fitzroy Talbot.
- 2361. **Jade-handle Dagger, richly Jewelled, taken after Siege of Seringapatam from Tippoo Sahib's House by Colonel West, A.D.C. to Sir Arthur Wellesley, afterwards Duke of Wellington.**
Exhibitor, Major-General Fitzroy Talbot.
- Velvet Sheath mounted in Gold.**
Exhibitor, Major-General Fitzroy Talbot.
- 2362. **Filigree Casket from Delhi, set with Precious Stones.**
Exhibitor, The Right Hon. Earl of Powis.
- 2363. **Head Ornament, smaller, for Turban, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2364. **Head Ornament, smaller, for Turban, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.
- 2365. **Head Ornament, Jewelled, for Turban.**
Exhibitor, The Right Hon. Earl of Powis.
- 2366. **Head Ornament for Turban, Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.

2367. **Sandalwood Box for Prayer-book.**
Exhibitor, The Right Hon. Earl of Powis.
2368. **Gloves, Velvet, with Steel Placques embroidered with Gilt Seeds, belonged to Tippoo Sahib.**
Exhibitor, The Right Hon. Earl of Powis.
2369. **Gilt Vessel on Dish.**
Exhibitor, The Right Hon. Earl of Powis.
2370. **Betel-nut Cutter, Silver, Enamelled.**
Exhibitor, The Right Hon. Earl of Powis.
2371. **Jade Back Scraper, Jewelled, used by Tippoo.**
Exhibitor, The Right Hon. Earl of Powis.
2372. **Gold Tiger's Head set with Precious Stones which formed Part of Tippoo's Throne.**
Exhibitor, The Right Hon. Earl of Powis.
2373. **Gilt Plate, Pierced and Jewelled.**
Exhibitor, The Right Hon. Earl of Powis.

CASE No. 58.

2374. **Illuminated Holy Book, Manipur.**
Exhibitor, A. Carlton.
2375. **Large Brass Lotah with Handles.**
Exhibitor, Mrs. Allen.
2376. **Kunjuk or Copper Box, Hemis.**
Exhibitor, C. J. Lucas.
2377. **Ancient Telegu Palm-leaf Book.**
Exhibitor, Miss E. A. Manning.
2378. **Eleven Pictures from Thibetan Monastery.**
Exhibitor, Colonel A. T. Davis.
2379. **Iron Style for Writing on Palm Leaves.**
Exhibitor, Miss E. A. Manning.
2380. **Prayer-book, Thibetan.**
Exhibitor, Colonel A. T. Davis.
2381. **Verse of the Koran in Persian, in the shape of a Tiger.**
Exhibitor, Mrs. John Evans.
2382. **Hindoo Mythology in Persian Characters.**
Exhibitor, Mrs. John Evans.
2383. **Stone Plate, engraved with Buddha's Foot, from Gya.**
Exhibitor, Mrs. Vesey Westmacott.
2384. **Prayer Drum.**
Exhibitor, Colonel A. T. Davis.
2385. **Praying Wheel.**
Exhibitor, Colonel Makins.
2386. **Buddhist Hand Prayer Wheel, old Behar Work.**
Exhibitor, Maj.-General Sir W. G. Davies, K.C.S.I.
2387. **Sikhim Prayer Leaves.**
Exhibitor, Colonel A. T. Davis.
2389. **Praying Flags and Praying Stone, Hemis.**
Exhibitor, C. J. Lucas.
2390. **Chaplet of Beads, taken from the Mouliure of Lucknow after the Siege of 1857.**
Exhibitor, F. C. Carr Gomm.

2391. **Chaplet of Beads, taken from the Moulire of Lucknow after the Siege of 1857.**
Exhibitor, F. C. Carr Gomm.
2392. **Ilama's Leg-bone Trumpet.**
Exhibitor, Colonel Makins.
- Ilama's Leg-bone Trumpet.**
Exhibitor, Colonel Makins.
2393. **Merchant's Book, from Tinnevely, with carved wooden Cover.**
Exhibitor, F. C. Carr Gomm.

CASE No. 59.

2394. **Panel of Sandalwood, set in Ebony.** For sale.
Exhibitor, R. E. Candy.
2395. **Panel of Shishamwood, inlaid with Camel-bone.**
Exhibitor, Maj.-General Sir W. G. Davies, K.C.S.I.
2396. **Ivory Cart and Bullock.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2397. **Ivory Palanquin Procession.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2398. **Bijnor carved Ebony Box, inlaid.**
Exhibitor, Alfred Inman.
2499. **Ivory Head for Walking-stick, Elephant and Demon.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2400. **Ivory Camel and Man.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2401. **Carved Figure of Man.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2402. **Chessboard, Sandalwood.** For sale.
Exhibitor, R. E. Candy.
2403. **Ivory Cow and Calf.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2404. **Brooch, Stone.** For sale.
Exhibitor, Kapandass Jibhai.
2405. **Ivory Figure of Man carrying Bamboos.**
Exhibitor, G. Arbuthnot Leslie.
2406. **Mirror, Embroidered Delhi, in carved Ebony Frame Ahmadabad.**
Exhibitor, Maj.-General Sir W. G. Davies, K.C.S.I.
2407. **Panel of Sandalwood, set in Ebony.** For sale.
Exhibitor, R. E. Candy.
2408. **Ivory Puzzle.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2409. **Ivory Elephant and Howdah, on Stand.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2410. **Ivory small Figure of Man with a Staff.**
Exhibitor, G. Arbuthnot Leslie.

CASE No. 60.

2411. **Set of Bead Necklaces worn by Rajput Women.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2412. **Ear Ornaments, Burmese.**
Exhibitor, Mrs. J. H. Seabrooke.
2413. **Lushai Woman's Pipe.**
Exhibitor, Col. A. T. Davis.
2414. **Comb made by a Woman, as used in Rajputana.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2415. **Hollow Canes for Pipe Stems, Naga.**
Exhibitor, C. W. Peal.
2416. **Opium and Tobacco Holder, Burmese.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2417. **Opium and Tobacco Holder, Burmese.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2418. **Fishhook Creeper, Assam.**
Exhibitor, C. W. Peal.
2419. **Toe-rings, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2420. **Toe-rings, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2421. **Sheath for Kukri.**
Exhibitor, Colonel Makins.
Bracelets, White Metal, Central Provinces.
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2422. **Tooth-comb, Thibetan.**
Exhibitor, Col. A. T. Davis.
2423. **Neck Ornament, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2424. **Finger-rings, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2426. **Bracelets, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2427. **Piece of Wood destroyed by Ants.**
Exhibitor, C. W. Peal.
2428. **Finger-rings, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2429. **Four Toe-rings, White Metal.**
Exhibitor, Mrs. J. Cuttriss.
2430. **Small Biris Charms worn by Assamese Children.**
Exhibitor, C. W. Peal.
2431. **Finger-rings, White Metal, Central Provinces.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2432. **Collection of White Metal Ornaments.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2433. **Collection of White Metal Ornaments.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.
2434. **Collection of White Metal Ornaments.**
Exhibitor, General Hart Keatinge, V.C., C.S.I.

CASE No. 61.

2435. **Doopata Turban.**
Exhibitors, Governors of Whitworth Institute.
2436. **Doopata.**
Exhibitors, Governors of Whitworth Institute.
2437. **Doopata Turban, Undyed Mirga Silk.**
Exhibitors, Governors of Whitworth Institute.
2438. **Doopata Turban of Cotton and Undyed Mirga Silk.**
Exhibitors, Governors of Whitworth Institute.
2439. **Bourka, from Jeypore Museum.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2440. **Two Bibs from Jeypore Museum.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2441. **Syrian Dress made by Syrian Christians at Travancore.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2442. **Collar for Bourka, from Jeypore Museum.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2443. **Set of Four Mats, Designs Copied from Persian Tiles.**
Exhibitor, Frederick H. Andrews.
2444. **Shoulder-piece for Bourka, from Jeypore Museum.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2445. **Table Cover, White, Jeypore.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2446. **Piece of Dacca Muslin.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2447. **Syrian Dress made by Syrian Christians at Travancore.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.

CASES No. 62 and 64.**NOTES ON A FEW GEMS IN GENERAL PEARCE'S COLLECTION MADE IN INDIA.****GREEK.****No. 45.—Drawer No. 1. A Rampant Elephant.**

Is a gem of great worth. It is full of the fire and vigour of Hellas. Its age is about B.C. 190, in the beautiful King Demetrius's time. The elephant was the symbol of the Punjab.

No. 52a.—Drawer No. 11. A Sacæ or Saxon Scythian King.

This is one of the most magnificent monuments of ancient art which has come down to our times. A king is depicted seated. He is undoubtedly a Sacæ or Saxon King. The age of this gem would be about 200 B.C. This has been figured.

No. 54a.—Drawer No. 11. A Lion. Jade. A Cameo.

Till within the last few years antique gems cut on Jade were unknown. This collection has been the means of making such known. This Cameo is a piece of magnificent work, and has a majestic pose, worthy of Landseer.

No. 75a.—Drawer No. 11. Royal Diademed Portraits.

This is a graceful and elegant gem. King Diodotus and his Queen, B.C. 250, are doubtless here portrayed.

No. 84a.—Drawer No. 11. Venus Bathing.

This is a magnificent piece of ancient Greek art.

No. 88a.—Drawer No. 11. Minerva Pacifera.

This too is a most magnificent specimen of ancient Greek art.

No. 102.—Drawer No. 11. Fauns Drinking.

Most pleasing.

ROMAN.**No. 50.—Drawer No. 2. Early Christian Gems.**

Are very rare indeed. That is early Christian gems previous to the Gnostic times. A few such, found in India, are in this collection. This gem is called an Ixthus gem. It is of the Alexandrine School of Art. Its age is of about A.D. 220. It depicts our Saviour carrying the Paschal Lamb. At its back it has an inscription in Greek.

No. 75.—Drawer No. 2. The Good Shepherd.

This gem depicts Roman Art in its severity, but is one of the most perfect early Christian gems existing. Its age is about A.D. 220. It has been figured.

No. 93.—Drawer No. 11. Dove with Olive Branch.

A Nestorian early Christian gem of very pleasing workmanship.

No. 92.—Drawer No. 11. Elephant and Monkey.

This gem has the name of Eusebius in Greek characters on it.

PERSIAN.**No. 120c.—Drawer No. 3. Bust of a King.**

This is a most magnificent gem. One of the very finest. The King portrayed is a Scythic Satrap of the great Persian King of Kings. The unread inscription is in Scythic characters. This gem has been published. Date about 400 A.D.

INDIAN.**No. 233d.—Drawer No. 5. Siva on his Bull.**

This is one of the most beautiful and remarkable Hindu gems extant. The material and workmanship are very superior. The gem has been published. It age is about 300 A.D.

No. 238d.—Drawer No. 6. Salivan.

Two seals which there is reason to believe may be attributed to the great Hindu Warrior King, and founder of a great era—Salivahana. Circ. A.D. 78.

No. 276d.—Drawer No. 7. Buddhist Priest with Torch.

A remarkable gem.

No. 302d.—Drawer No 7. The Child Krishna and his Foster-mother.

A very remarkable piece of old Indian repoussé work in silver. 6th or 7th century A.D.

List of Ancient Indian Curios set on three deal boards, from General G. G. Pearse, C.B., to fill up the vacant spaces in the two cases which contain his collection of Indian Antique Gems.

1. Four cones, a table, and a cylinder of the Babylonish and Nineveh period.
2. Two boxes containing unset antique gems, as when found.
3. Five Indo-Persian wrist seals.
4. An ancient Himyaritic seal.
5. A bronze matrix.
6. Three cone-shaped Buddhist clay stamps.
7. One ancient Buddhist clay seal.
8. Two small bronzes, one a ring, ancient Buddhist.
9. Two ancient Indian bronze stampilliums.
10. A pretty small piece of an Indo-Greek steatite vase.
11. Part of an earring, brown onyx, and gold inlaying.
12. Two royal Indo-Scythic official seals, cornelian.
13. In jade—two monkeys—Indo-Chinese.
14. Sealing-wax impression of the official seal of Earl Auckland. Governor-General of India, 1834.
15. A pair of modern Indian brass earrings.
16. A pair of gold Mediæval Indian earrings.
17. A magnificent Royal Indo-Scythic seal on rock crystal, set in gold.
18. An Aramaic sexagonal seal.
19. An ancient Buddhist piece of lac money.
20. A curio, jade and gold. A bird.
21. A jade pebble, good carving, Indo-Chinese.
22. A silver ring. Sanskrit invocation to Rama.
23. A bead of the true oriental onyx.
24. Two ancient bronze dedicatory figures.
25. Two rings, silver and bronze, with the Nandi.

CASE No. 63.

Forming quite a separate case, No. 63, in the Loan Section are some prehistoric remains, contributed by Mr. Robert Sewell, late of the Madras Civil Service.

The following descriptive list will give a correct and adequate idea of their interest for the antiquarian.

A. COLLECTION OF PREHISTORIC WEAPONS, ETC.

1. Neolithic axe heads, hammers, chisels, bone-crushers, meal-ing stones, &c., from hills about Bellary.
2. Pieces of pottery from the same.
3. Objects found in ancient places of burial (rude stone circles) at Guntakal, thirty-five miles east of Bellary.

- (a.) Earthenware pots.
- (b.) Iron pot.
- (c.) Iron implements.

4. Specimens from a cinder-mound, supposed to be prehistoric, in a narrow valley amongst rocky hills on the right bank of the Tungabhadra river at Nimbapur, close to the ruins of the great city of Vijayanagar. It is forty-five yards long by eighteen broad and ten to fourteen feet high. Native tradition declares it to be the funeral pyre of the Rakshasa (demon-giant), Bali, slain by Rama. There are several such mounds in the Bellary district, and at present no one has been able satisfactorily to explain their origin.

B. OTHER OBJECTS.

1. Objects found on the site of the ancient Buddhist village of Gudivada, in the Krishna district.

- (a.) Beads made of polished stones, crystals, and terracotta.
- (b.) Fragments of pottery.
- (c.) A stone burnisher.

2. Stone cannon balls, Bellary district. These are frequently found in the neighbourhood. They may have been fired from rude cannon, or possibly from engines of war, like catapults, prior to the introduction of powder.

C. PREHISTORIC POTTERY.

A pot and three stands for pots, found in a prehistoric burying place (rude stone circle) at Guntakal, near Bellary.

D. ANCIENT SCULPTURE.

1. A Naga-kanya, or snake-damsel.
 2. Dancing female figure, "between four fires."
 3. Unknown four-armed deity.
- From the Palnad country, Krishna district.

CASE No. 65.

2451. **Bible, Sikhim.**
Exhibitor, Colonel A. T. Davies.
2452. **Amir, Timmur Sahib. Miniature Delhi Paintings.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Shah Alum Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Mahomed Alumgir Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Mahomed Shah Jehan.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Humayun Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Zuluruddin.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Mahomed Akbar Shah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of King of Delhi, Mahomed Bahaden, Shah Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Mahomed Alumgir Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Mahomed Ahmed Shah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Farukhshie Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Mahomed Shah Badshah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Mahomed Shah Alum II.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
- Hand-painted Miniature of Rafi-ud-Durgah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2453. **Spoon from Breakfast Service of Guicowar of Baroda.**
Exhibitor, Mrs. J. Cuttriss.
- Illuminated MSS.**
Exhibitor, Mrs. Primrose.
- Illuminated MSS.**
Exhibitor, Mrs. Primrose.
- Illuminated MSS.**
Exhibitor, Mrs. Primrose.
2454. **Burmese Book of Prayer, sixteen Metal Leaves.**
Exhibitor, Colonel Woodthorpe, C.B.
2455. **Old Palm-leaf Book, History of Vizagapatam.**
Exhibitor, Mrs. D. Carmichael.

CASE No. 66.

2456. **A Collection of Agates.** For sale.
Exhibitors, Lalubhai Bapuji, Kalidass Ishwar, and others
from Cambay.

CASE No. 67.

2457. **Blue Table Cover.** For sale.
Exhibitor, Kishen Chand.
2458. **Embroidery.**
Exhibitor, Mrs. Pearse.
2459. **Plaited Ivory Hand Punkah.**
Exhibitor, Major-General Sir W. G. Davies, K.C.S.I.
2460. **Girl's Wedding Jacket made from Syrian Gold Silk, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2461. **Six Lengths Embroidery, worked in London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2462. **Pink Satinet Sari.**
Exhibitor, Miss E. A. Manning.
2463. **Piece of Silver Work Embroidery, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2464. **Baby's Frock, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2465. **Handkerchief embroidered in London.** For sale.
Exhibitor, H.H. the Maharaiah of Travancore, G.C.S.I.
2466. **Four Lengths of Embroidery, worked in London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2467. **Handkerchief worked in Syrian Silk, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2468. **Bag, worked on White Velvet, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2469. **Length of Embroidery, worked in London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2470. **One Length Embroidery worked in Gold Syrian Silk, London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2471. **Three Lengths Embroidery in Syrian Silk. London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2472. **Child's Native Jacket in Crotchet. London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2473. **Length Embroidery Edge, worked in London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2474. **Two Pillow-cases. London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.
2475. **Girl's Wedding Jacket, made from Syrian Gold Silk. London Mission Girls' School.** For sale.
Exhibitor, H.H. the Maharajah of Travancore, G.C.S.I.

2476. **Embroidered Indian White Satin Coverlet, 200 years old.**
Exhibitors, Governors of Whitworth Institute.

CASE No. 68.

2477. **Piece of Corah.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2478. **Woman's Yellow Trousers, Satin, Shishadar Work, old Kutch.**
Exhibitor, Captain W. G. Myers.
2479. **Woman's Blue Shirt, Satin, Shishadar Work, old Kutch.**
Exhibitor, Captain W. G. Myers.
2480. **Fine Muslin Cloth from Madura, with Gold Woven Border.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2481. **Hand-embroidered Scarf, Delhi.**
Exhibitor, Colonel A. T. Davis.
2482. **Matka Chaddar made from Pierced Cocoon.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2483. **Fine Muslin Cloth, with Gold Woven Border, from Madura.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.
2485. **Thick Piece, plain-made Silk, with Reeled Silk Warp.**
Exhibitor, Society for Encouragement and Preservation of Indian Art.

CASE No. 69.

2486. **Kashmir Shawl, fine enough to pass through a Ring.** For sale.
Exhibitors, Ardeshir & Byramji.
2487. **Cuffs, Collar, and Bodice, Yellow Satin, Silver Embroidery.**
For sale.
Exhibitor, Kishen Chand.
2488. **Gold Embroidery on pale Blue Satin.**
Exhibitor, Colonel R. Parry Nisbet, C.I.E.
2489. **White Bag, embroidered with Gold, from Benares.**
Exhibitor, Colonel Makins.
2490. **Gold Embroidery Strips, for dresses.**
Exhibitor, Colonel R. Parry Nisbet, C.I.E.
2491. **Gold Embroidery on White Satin, for Dress.**
Exhibitor, Colonel R. Parry Nisbet, C.I.E.
2492. **Bag, embroidered Gold on White.**
Exhibitor, Colonel R. Parry Nisbet, C.I.E.
2493. **Front of Dress, Yellow Satin, Silver Embroidery.** For sale.
Exhibitor, Kishen Chand.

CASE No. 70.

2494. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2496. **Printed Priest Cloth, worn by the Vaishnarites, Red on Orange Ground.**
Exhibitors, Governors of Whitworth Institute.
2497. **Suzani from Bokhara.**
Exhibitor, Captain W. J. Myers.
2498. **Gold on Black and Red Silks, Kincob Sarang.**
Exhibitors, Governors of Whitworth Institute.
2499. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2500. **Striped Silk Sari, Bombay.**
Exhibitors, Governors of Whitworth Institute.
2501. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2502. **Praying Carpet, Bokhara.**
Exhibitor, Lieut.-Colonel Gerald Martin.
2503. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2504. **Suzani from Bokhara.**
Exhibitor, Captain W. J. Myers.
2505. **Silk Sari, Printed, Jeypore.**
Exhibitor, Captain W. J. Myers.
2506. **Striped Satin Sari, Crimson, Violet, Pink, and Gold.**
Exhibitors, Governors of Whitworth Institute.
2507. **Odhani or Silk Shawl embroidered with Silk Circular Mirrors.**
Exhibitors, Governors of Whitworth Institute.
2508. **Embroidered Souzani.**
Exhibitor, Mrs. Allen.
2509. **Blue, Yellow and White Printed Silk, bought at Peshawar.**
Exhibitors, Governors of Whitworth Institute.
2510. **Sozui embroidered with Silk upon Cotton, worked in Punjab, probably used as Prayer Carpet.**
Exhibitors, Governors of Whitworth Institute.
2511. **Suzani from Bokhara.**
Exhibitor, Captain W. J. Myers.

CASE No. 71.

2512. **Tablecloth, Kashmir.**
Exhibitor, Colonel Woodthorpe, C.B.
2513. **Large Indian Cashmere Shawl, Blue Centre.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2514. **White with Coloured Border, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2515. **Apricot Shawl, embroidered in Darker Shade, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.

2516. **White Embroidered Shawl.** For sale.
Exhibitors, Ardeshir & Byramji.
2517. **Handsome Gold Embroidered Shawl, presented by, Mulhar Guicowar of Baroda.**
Exhibitor, Mrs. I. Cuttrizs.
2518. **White Serge from Bikanir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2519. **Fawn Embroidered Shawl, Kashmir.**
Exhibitor, Miss Scott.
2520. **Old Worked Shawl.**
Exhibitor, Colonel E. W. Golding.
2521. **Pale Blue Shawl embroidered in Darker Shade, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2522. **Blue Scarf embroidered in colours, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2523. **Green Centre richly embroidered, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2524. **Eau-de-Nil Piece Stuff, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2525. **Shawl, Kashmir Work.**
Exhibitor, Mrs. Playford Reynolds.
2526. **Old Indian Shawl, looted during Indian Mutiny.** For sale
Exhibitor, M. B. Heyland.
2528. **Delhi Table-cloth, embroidered in Gold and Colours.**
Exhibitor, Mrs. Oliver Barnet.
2529. **Cream-coloured two-and-a-half Yards Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2530. **Figured Silk Fabric, Baroda State.**
Exhibitors, Governors of Whitworth Institute.
2531. **Long Cashmere Shawl with Black Centre.**
Exhibitor, Alfred Inman.
2532. **Gold embroidered Shawl.**
Exhibitor, Mrs. I. Cuttrizs.
2533. **Fawn-coloured Stuff, Kashmir.**
Exhibitor, Sir Alfred Lyall, K.C.B.
2534. **Embroidery, Cashmere.**
Exhibitor, Lieut.-Colonel Gerald Martin.
2535. **Grey embroidered Shawl.** For sale.
Exhibitors, Ardeshir & Byramji.
2536. **Square Cashmere Shawl with Red Centre.**
Exhibitor, Alfred Inman.
2537. **Old Kashmir Shawl.** For sale.
Exhibitor, Miss de Morgan.

CASE No. 72.

2538. **Suzani from Bokhara.**
Exhibitor, Captain W. J. Myers.
2539. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2540. **Gold, Silver, and Red Silk, Kincob, Surat.**
Exhibitors, Governors of Whitworth Institute.

2541. **White-centre Silk Bangalore Shawl.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2542. **Patolo, a Bride's Garment from Surat.**
Exhibitors, Governors of Whitworth Institute
2543. **Silk Sari from Surat, Bombay.**
Exhibitors, Governors of Whitworth Institute.
2544. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2545. **Silk Fabric, Bijapur.**
Exhibitors, Governors of Whitworth Institute.
2546. **Red and Black Satin Sari Tie and Dye Work made at Wadhwan.**
Exhibitor, Mrs. David F. Carmichael.
2547. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2549. **Silk Fabric for Turban, Bombay.**
Exhibitors, Governors of Whitworth Institute.
2550. **Gold and Silk Brocade, Red Silk, Bombay.**
Exhibitors, Governors of Whitworth Institute.
2552. **Silk and Cotton Fabric.**
Exhibitors, Governor of Whitworth Institute.
2553. **Crimson Silk, Bangalore, Shawl Pattern all over.** For sale.
Exhibitor, G. Arbuthnot Leslie.
2554. **Gold, Silver, and Red Silk Scarf, Bombay.**
Exhibitors, Governors of Whitworth Institute.
2555. **Bokhara Suzanis, Blue and Red on White Ground.**
Exhibitor, F.M. Lord Roberts, G.C.B., V.C.
2556. **Spear.**
Exhibitor, The Right Hon. Earl of Powis.
2557. **Spear.**
Exhibitor, The Right Hon. Earl of Powis.
2558. **Spear.**
Exhibitor, The Right Hon. Earl of Powis.
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Exhibitor, The Right Hon. Earl of Powis.
2566. **Spear.**
Exhibitor, The Right Hon. Earl of Powis.
2567. **Spear.**
Exhibitor, The Right Hon. Earl of Powis.
2568. **Statue of Parvati.**
Exhibitor, Lady Lethbridge.
2569. **Black Yakandat, Guardian of the Gods.**
Exhibitor, Dr. Ernest Hart.

2570. **Wooden Gilt Standing Gautama.**
Exhibitor, Dr. Ernest Hart.
2571. **Black Yakandat, Guardian of the Gods.**
Exhibitor, Dr. Ernest Hart.
2572. **Small Yakandat.**
Exhibitor, Dr. Ernest Hart.
2573. **Bronze Buddha, from Burmah.**
Exhibitor, Dr. Ernest Hart.
2574. **White Yakandat, Guardian of the Gods.**
Exhibitor, Dr. Ernest Hart.
2575. **Bronze Buddha, from Burmah.**
Exhibitor, Dr. Ernest Hart.
2576. **Small Yakandat.**
Exhibitor, Dr. Ernest Hart.
2577. **Old Bronze, King Alompra Gauta.**
Exhibitor, Dr. Ernest Hart.
2578. **Old Lacquer Gautama.**
Exhibitor, Dr. Ernest Hart.
2579. **White Yakandat, Guardian of the Gods.**
Exhibitor, Dr. Ernest Hart.
2580. **Old Wooden Gilt Gautama.**
Exhibitor, Dr. Ernest Hart.
2581. **Bronze Silver-bodied Gautama.**
Exhibitor, Dr. Ernest Hart.
2582. **Old Wooden Gilt Standing Gautama.**
Exhibitor, Dr. Ernest Hart.
2583. **Old Bronze Seated Gautama.**
Exhibitor, Dr. Ernest Hart.
2584. **Old Lacquer Gilt Gautama.**
Exhibitor, Dr. Ernest Hart.
2585. **Lacquer Gilt Gautama.**
Exhibitor, Dr. Ernest Hart.
2590. **Large Gilt Sitting Buddha.**
Exhibitor, Dr. Ernest Hart.
2592. **Agra Carpet.**
Exhibitors, Watson & Bortor.

All enquiries regarding prices of objects for sale to be made at the Office of the "SOCIETY FOR THE ENCOURAGEMENT AND PRESERVATION OF INDIAN ART," or Office of the Superintendent of the Fine Art and Loan Section, Queen's Palace. Office Hours, from 12 to 6.



THE INDIAN CITY.

THE MAIDAN.

LEAVING the arcaded garden of the Hippodrome, the *Maidan* is entered, and the tour of the Indian city commenced. *Maidan* is a word of Persian origin, applied to any large space, either within or without a city, suitable for the trial and exercise of horses, the word signifying a filly.

Here camels are ready for hire, and when the fronts of the native craftsmen's shops are crowded several deep a rapid glance at these groups of workers can be obtained from the superior elevation of a camel saddle.

THE BRASSFOUNDER.

Starting on the right hand side, and passing a bamboo and tile roofed fruit shop, Bulvant Govind, the brassfounder, is seen either forcing his fire with a small goat-skin bellows in order to liquify his crucible charge of brass, or having poured the metal, he is industriously finishing with file and chisel a Vishnu or Lakshmi, or some quaint animal form which, though far from any pretence of correct proportion or realism, yet possesses in an unmistakable manner the distinctive character and motion which is so often missing in our Western academical work.

THE GLASS-WORKERS.

In the next shop five glass-workers from Kapawanj, Kaira District, have erected their glass houses, and like their neighbours the potters, are producing remarkable results with primitive apparatus, which has been superseded in some other parts of the world several thousand years. Very little is known about Indian glass. It is generally more useful than decorative, except when made into bangles or blown into globes, which are lined with lead instead of mercury, and then cut up into the small mirrors which women of all castes are delighted to fix with embroidery on their shawls and dress-skirts. European blown and cut glass, principally from Germany, had nearly killed this old industry, when a demand for paraffin lamp-glasses saved it from extinction, and some chance specimens of native coloured ware suitable for table decoration, having been noticed and sent to the Lahore Exhibition of 1881, the workers were induced in time to revive

old patterns, the traditions of which once lost could never have been recovered. The workers are four Moslems, named Mohammed Faju, Amir Faju, Imam Dadu, and Abdul Rahim. The last name, when translated, is a fair illustration of the doubled influence of poetry and piety in determining the names of Eastern children, Abdul Rahim signifying "The slave of the Merciful."

THE POTTERS.

Here, too, Moslems from Bhooj, in Cutch, Osman Suliman and Yousuf Hussain, throw *lotas*, *saralis*, and *pialas*, water-pots, bottles, and dishes, besides *hooka* bases, the lower portion of the Indian water pipe. The wheel used is peculiar to India, and is probably the survival of a primitive implement which went out of use in the western world in pre-historic times. The more scientific kick-wheel was known in Egypt several thousand years B.C., but India's balance or "tee-to-tum" wheel belongs to a remote age beyond our knowledge. Whilst mentioning survivals it is not out of place to instance a still older and positively barbarous method of potting, which is still followed in India. No wheel is used, but a roughly-shaped vessel of clay formed by the fingers is turned round and round in the left-hand, and gently patted with a small wooden bat by the right until a fairly true form is arrived at. Much of the pre-historic pottery of Europe was produced by this method.

THE INDIAN THEATRE.

The north-east corner of the Maidan is bounded by the Indian Theatre, a half-timbered building with a low-pitched tiled roof, whose projecting eaves are supported by richly-carved wooden corbels. Within, a troupe of native jugglers perform their world-renowned Indian basket and mango tricks with other sleight of hand feats, accompanied with the usual professional patter, a quaint jargon of Hindustani and English, which will carry the mind of many a retired Indian official back to the first few hours of his sojourn in the old Presidency, when, already delighted to leave the ship for *terra firma*, he gazed on wonder after wonder culminating in the arrival of the jugglers, who calculated to a nicety the reappearance of the "griffs," after unpacking, in the verandah or balconies of the hotel. The peculiar sounds of the snake-charmer's flageolet and juggler's hand-drum, mixed with strident tones of the patter, will again be remembered, and all that immensity comprised in that simple word, India, will come back again with mingled pleasure and pain.

THE GOLD AND SILVER SMITHS.

The Theatre is also the corner house of Bombay Street, which is named after one of the principal temples in Bombay. Built against it are two shops, both occupied by gold and silver smiths. The façades of these shops, as well as the balconies, carved windows and eaves corbels, are all worthy of notice, having been collected from old buildings in Bombay and Ahmedabad. In the first shop Mahdeo Prasaad, of Benares, makes bangles, necklaces, rings in repoussé or filigree work. Next door, under a richly carved balcony, which in Europe would

only be found in a church, palace, or municipal building of the Middle Ages, Serju Prasaad, also of Benares, carries on similar work, and when engaged in melting a handful of silver coin in a fire composed of a few sticks of charcoal, he is watched with wonder and interest as, unaided by bellows, he brings his crucible to incandescent white heat by the simple aid of a small fan and a bamboo blow-pipe.

THE BARODA CRAFTSMEN.

Two private houses, both good examples of old Bombay architecture, complete the east side of Bombay Street. Crossing to the west a long row of shops commences with that occupied by two prize art craftsmen sent over by his Highness the Gaikwar of Baroda, who not only generously pays all their expenses, but has granted an allowance to enable them after the close of the Exhibition to visit the principal manufacturing towns of England and Europe. Their names are Richard Gellabhai (iron worker), and Lalooobhai Munsookram Rupghada, ivory carver. Both men have adopted European tools and methods, and fairly illustrate the inevitable forward movement which is changing India; we know not whether for better or worse.

THE PUGGREE MAKER.

Next door sits, as generations of his ancestors sat before him, Sita Ram, of Poonah, the puggree or turban maker. Named after Sita and Rama, the heroine and hero of the Ramayana, he is as conservative as that story is old. The peculiar horned form of the small Mahratta turban is only attained by working the fine folds of the puggree muslin round a papier-maché shape, and as it is the bazaar custom to make these shapes from waste paper, Sita Ram insisted on bringing two large bales from his own quarter; these, when examined, proved to be invoices and memorandums of merchants and bankers (otherwise money-lenders), no longer required, as the matter of their contents had in due course been copied into the great books bearing the seal of Gunputty, the god of fortune.

THE STREET MUSICIAN.

When the native craftsmen arrived it was found that several of the trade-groups would not be sub-divided and placed in separate shops. Thus vacancies occurred which could not be immediately filled, but soon in the empty shop next to the puggree maker the street musician established himself without leave. He perhaps more than any of the other Hindustanis in his Indian city represents a type of the old world which this century has almost obliterated from existence. His music is traditional; his audience expects of him but a limited repertoire of ballad airs, and his art is in rendering them with quaint turn and quavering often inaudible to our barbarous ears, accustomed only to distinguish twelve tones to the octave, whilst Bessas Warr has been taught thirty-two. When playing to please himself he runs on with a wild minor melody which he describes as a Persian air; but noticing a want of appreciation in his European audience he generally changes it to "Taza-bi-taza" or "Hili mili panyia," popular

ditties, the melodies of which bears a suspicious similarity to two well-known missionary hymns.

THE POTTERY PAINTERS.

Bala Hassa, of Surat, and Saf-ud-din, of Ratnagheri, are first-class decorative artists, and paint the pottery thrown by Osman Suliman and Yousef Hussein. Their system is to paint with white "slip" on the red ware of Bombay or Scindh, and then to glaze over ground and pattern with either cobalt or copper blue, copper green, or a yellow prepared from lead. This produces a harmonious decoration in a lighter colour on a dark ground. Their blue and white ware, in imitation of Chinese porcelain or Persian faience, is seldom successful, as the "slip," which covers the whole surface of the red pottery, is too opaque to give depth and transparency to the cobalt and copper blues used in its decoration.

THE DIRREE OR TAILOR.

That the Colony should be self-contained and self-supporting several trades were included for the special service of this polytechnic community. One of these is that of the tailor, who will be found hard at work at his craft making clothes for the rest. His trade, although enjoying a respectable antiquity, does not rank amongst those of the village craftsmen, as made-up clothes are an alien introduction, and to this day only partly accepted by the Hindus.

THE BRASS MOULDER.

Mahasett Gopalsett, of Poonah, hammers sheet brass and copper into lotahs, cooking-pots, and trays expertly, brazing the bulbous halves of vessels too hollow to be shaped out of a single sheet. His small copper lotahs are afterwards chased by his neighbours, Vishnu Luxman or Gunput Fulchmid in the Shikarpur Bazar, but when quite plain, except for the hammer marking, they are convertible into exquisite table decorations, if used to contain ferns or other small plants.

THE SIKH CARVER.

Thaker Singh of Amritsar and his fellow-craftsmen in the Shikarpur Bazaar are both first-class workmen, who have had the advantage of a thorough course of training in the Lahore School of Art, where they were kept strictly to their national style, which differs little from the Royal Moghul style of Delhi and Agra. Thaker Singh is a carpenter as well as a carver, the two arts being rightly considered as one in India.

THE SHOEMAKER.

Another necessary trade in preserving the Indian character of the city is that of Narayan Chambar, the shoemaker, who is hard at work with his cousin, Chambar Bapoo, and Aunt, Takoo Mahadeo—the shop is in the Shikarpur Bazar—in supplying the native community with shoes of strange shapes and of dubious comfort. Here the most advanced civilization and simple savagery meet on equal grounds, and agree in

torturing the human foot, in obedience to the merciless dictates of passing fashion.

THE DHURREE WEAVERS.

Dehli Street terminates with the shop of the Dhurrie cotton carpet weavers, Goorka Bin Baboojee and Sewram Bin Baboojee, both of Satara. This class of carpet is the true "satinge," or floor covering of India, and is illustrated in the fourth century wall frescoes of Ajanta. It is not akin to the woollen pile carpet of the Persians and northern Asiatic nations, but closer in its method of manufacture to tapestry, differing but little from the process of mat-making, which is one of the oldest crafts of India. This shop is detached from Messrs. Thomas P. Bontor & Co.'s carpet factory in Lucknow Street beyond.

THE CHOWK.

Leaving Bombay Street a small open square is reached, named the Chowk, the Mercery of mediæval Europe. Here the elephants stand for hire, and as many buns as the visitors may feel inclined to buy for them. Although the largest and most solid of animals, the elephant is the most restless, never remaining absolutely still for a moment; their strong leather anklets fastened by short chains to ring-bolts in the ground should not, however, be mistaken for any means of security, but only as a precaution against the natural tendency of the elephant to move about, even when resting.

Keeping on the West side we arrive at a building differing in appearance from anything surrounding it, and although somewhat similar in its flamboyant carved decoration to the wooden architecture of Nipaul in the North and Travancore in Southern India, the Burmese Palace represents a distinct style.

THE BURMESE PALACE.

This beautiful building is situate in Bombay Street, Indian City, and is from the design of C. Purden Clarke, Esq., C.I.E. It is an exact representation of both a Gnau Daw (Palace) and a Kyong (Monastery).

Exterior. The building has an upper and lower roof with a verandah, the latter being divided into two stalls—the whole of the ornamental work being in fibrous plaster in true imitation of the handsome carved teakwood work to be seen on such buildings throughout Burma. The roof is splendidly tiled in Burma colours, with the patent self-lock roofing tiles. At the stalls are sold genuine Burmese goods, such as unique teakwood (hand) carving, lacquer ware, brass gongs, and golden and paper umbrellas, &c.; also genuine Burmese Cheroots, the same being rolled and sold by native girls—experts in the business—from Monluvein.

The *interior* is a Burmese Pwè or Theatre, where quaint performances, consisting of dancing, singing, wrestling, &c., &c., are given frequently from noon till closing time by a troupe of men and girls in typical national costume accompanied by their native music. The whole place is decorated in true Burmese fashion. It is worthy of

mention that this is the first troupe of Burmese performers introduced into England.

Any further information will be gladly furnished by the proprietors, The London and Burma Merchandise Company, at the above Palace, or 2, Lambeth Hill, Queen Victoria Street.

THE CARPET FACTORY.

Forming one side of the short street leading into the principal square, the carpet factory of Messrs. T. Bontor & Co. represents one of the Royal industries of India. In the "Ain-i-akbari," or "Chronicles of Akbar the Great," it is written that the Emperor, solicitous for the welfare of his people, and knowing that a large amount of money was annually sent out of the country to pay for Persian and Turkish carpets, he determined to establish carpet factories in various parts of his Empire, where carpets should be made of qualities equal to the finest produced abroad. This was carried into effect, and in Shrines, Palaces, and Museums in India, fine carpets of the reign of Akbar and his immediate successors are still preserved, and show that the Royal command was successfully fulfilled.

It is only within a few years that these antique examples have been discovered, and for a time very little use was made of them by those engaged in the carpet trade. Their influence, however, began to tell on the ordinary patterns, and when Her Majesty selected for the Indian Hall at Osborne a reproduction of a sixteenth century carpet in the Palace at Jeypore, a truly Royal and magnificent work of art, these old patterns found favour, subject, however, to modifications of tone, to suit the modern and somewhat vapid taste for faded colourings.

The carpet on the loom in Messrs. Bontor's factory is a copy of one of the carpets in the Mahommedan Shrine of the Assar Mahal Palace of Bijapur, in the great hall of which thirteen carpets of different designs, but of the same shape, have laid side by side for at least 250 years, covering the entire floor.

The total number of workers in the factory is seven, but two are working the Dhurrie loom in Kalla Devi Street. The five engaged on the Bijapur carpet are Heeralal Chotamul and Roop Singh Mohun, both Hindus, and Mohammad Hussein Fanbai, of Ahmedabad, Amman Hassan, of Bhownugger, and Shaik Wald Hussein, of Bengal, all three Mahommedans. In the showroom Messrs. Bontor exhibit carpets from their various factories in the Presidencies of India.

THE LAHORE SQUARE OR KOTWALI.

The grand Square is named the Kotwali, or Place of the Chief Constable, whose office is generally to be found in this important locality. The North side is bounded by the fortified and loopholed walls and town gateway, protected by massive bastions surmounted with graceful domed pavilions.

In a Northern Indian city such a gateway, if facing north, would be named after the Kashmir Road, as at Delhi; this has been named the Shakra Gate. As strangers within the gates, agents of the Exhibition Company are occupying the two guard houses, now happily,

no longer required, and there offer for sale the various stocks of native art manufacture which were consigned by Indian makers, who, being unable to come, entrusted their goods to the ships that ventured over the *Kala pani*, relying on the good faith of the *burrah sahibs* of the English Koompanieh for their disposal to the best advantage.

THE MOSQUE.

The Mosque, or, more properly speaking, Musjid, is an example of the same style as the gateway, and although not a copy of any particular building, yet may be accepted as illustrating the beauties and defects of the Moghul architecture of the early part of Shah Jehan's reign.

All the characteristic parts of a town mosque have been faithfully represented. A platform, or enclosed area, duly provided with a tank for ablutions, and protected by an entrance porchway, whose dog-rail excludes four-footed, and cautions two-footed intruders to leave their shoes outside.

The Musjid proper is but a covered arcade of no less than three arches, a sun shelter for the worshippers, who, in obedience to the Koran, turn in the direction indicated by the prayer niche, the *Mirhab*. This direction is called the *Kiblah*, and in all parts of the world is nicely calculated by all true Moslems, with dial and astrolabe, in order that when praying they may look towards the Holy City, where their father Abraham dedicated the temple which his descendants, through the line of the badly used Ishmael, have maintained to this day.

The remaining features are the three domes and two minarets, but these are not strictly necessary. The dome formerly only marked the position of a tomb to which a mosque was generally attached; the minarets, also, are not always used for the call to prayer, being often only ornamental features with no means of access to their balconies.

Over the three archways are panels of enamelled tiles bearing the following inscriptions:—

La illaha illa Allah.
There is no deity but God.

Bism Allah ar-rahman-ar-rahim.
In the name of God the merciful and compassionate.

Mohammad rasoul Allah.
Mohammed is the apostle of God.

These tiles contrast well with the red sandstone of the building, which, with the town gates, represents the produce of the quarries near Agra, whence the walls of that city and those of Delhi, including the Jama Musjid and many of the principal buildings, were constructed.

THE BROCADE WEAVERS.

Facing the Mosque, across the place, is the house of the Kincoob weaver, who has brought his loom and assistants from the city of Benares.

He is engaged in weaving a long red silk *sari* or shawl, with a deep border at each end in cloth of gold, the pattern of which is named

"*shikargurh*," or hunting ground. It is one of the most favourite designs, and consists of hunters and animals playing hide and seek amongst dense foliage and bright flowers.

The loom on which this elaborate work is produced is a draw loom, similar to that still used in China and Japan, and to those worked in Europe before the invention of the Jacquard loom, at the beginning of this century. The principal difference is that the draw loom requires several assistants to produce the pattern, which in the Jacquard is worked automatically by one man.

The weavers are Saj Mull Hussein, Sassa Dup Hussein, Abdul Kafour, and Unwar Hussein, all Moslems of the Shiah or Persian Sect.

THE COTTON OPENER.

In a small shop on the right of the weavers, Budh-ud-din is employed in opening cotton wool with a curious instrument which resembles a single-stringed harp. This he twangs amid the pressed cotton flock, causing it to open out ready for spinning into thread. It is a simple but wide-spread trade, his fellows being found in every bazaar, from Tunis to Calcutta.

THE CHA MAHAL TEA HOUSE.

On the south side of the square, immediately opposite the gateway, is a large building, which, in India, would be the principal public office. It is in a later style, and represents the best work of the last century. Such buildings are more often found within the enclosed gardens of the royal palaces, and are named *Bara daree*, or pavilions. They were well adapted for holding the royal courts when the lesser public functions allowed of a smaller attendance. In the present instance it has been appropriated to the public service, and used as a tea restaurant, with a special view of allowing the choicest Indian teas to be obtained in the leaf or tea-cup. This duty has been undertaken by Messrs. French & Langdale, tea importers, of St. Dunstan's Hill, and is carried on under the auspices of the Indian Tea Districts Association, the representatives of the Calcutta Tea Syndicate in London, thus assuring every care being taken in furthering the interests of the Indian tea growers, who nowadays have so excelled the Chinese that their only anxiety is to prevent the adulteration of their teas with the inferior and cheaper products of China.

THE BHERA WOOD-CARVERS.

Passing to the right of the tea-house we look in at the shop of Juma Alladin and Mohammed Baksh, wood-carvers from Bhera, an out-of-the-way town near the Miani Salt Range in the North-Western Punjab, situated near the Indus, and not far from the place where the timber felled in the upper reaches of the river is collected after a voyage of several hundred miles. The town of Bhera is built of wood, principally soft deodar cedar, and it is difficult to find a house the front of which is not elaborately carved. These two carvers were brought to England in 1885 to carve the paneling of the Durbar Room in the 1886 Exhibition, which was so greatly admired, and afterwards

was purchased by Lord Brassey and re-erected in his house at Park Lane. The men are Mahommedans of the Suni sect.

THE SWEETMEAT MAKERS.

The next house brings us again into the *Chowk*, of which it forms the western side. Its verandah and floor are raised high above the street, and here Grish Chunder Roy and Ram Govind Cala Batty, sweetmeat makers of Calcutta, produce the dainties which all natives, and a few Anglo-Indians, relish so greatly.

THE SHIKARPUR BAZAAR.

Leaving the Chowk on the left and continuing southwards the Shikarpur Bazar is reached, and here again busy artisans are at work in their open shops, sheltered from the sun in Scindh fashion by high projecting verandahs.

THE COPPERSMITH.

The first to be noticed is Laloah, the coppersmith, a Hindoo of good caste and a very expert workman in shaping, from sheet brass and copper, lotahs and other vessels which form the principal furniture of the Hindoo household. On the floor is a simple furnace with a goat-skin bellows, used for brazing and annealing the metal.

THE SHOEMAKER.

Next, the shoemaker, Chambar Bapoo, of Poona, and his mother, Saker Mahadeo, a shoe-embroiderer, whose nephew, Naryan, has a shop in Kalba Devi Street. Besides shoes and boots worn by Hindoos and Mahommedans they also make sandals, which often Europeans in Kashmir prefer to wear during walking tours or hill-climbing.

THE TURNER.

The turners are Benares men, and work at a lathe of the most primitive form, it being merely a loose spindle held by the strap which revolves it against notches in two upright posts. With this simple instrument they produce both round and hollow ware, finishing it off with a coating of bright lacquer which is melted on to the surface of the wood by friction. This lacquer, is applied in the form of sticks of sealing-wax of various colours, and is actually of the same composition as the ordinary sealing-wax used in Europe. They make the best of toys for small children; the surface keeps clean and bright, and they are almost unbreakable. The turner's name is Rameshwar Ganesh, his assistant, whose duty is to keep the spindle revolving by pulling the two ends of the strap which is wound round it, bears the name of Juggersha Gopal, both being Hindoos.

THE CARPENTER.

On the opposite side is the shop of Vasher Singh, a Sikh carpenter of Amritsar, an excellent workman and a prize student of the Lahore

School of Art. The carving produced at Amritsar is nearly the best in style and execution that can be found in Northern India: it is pure Mogul work, and all the carvers have a thorough knowledge of the sizes and proportions of the several parts of the architectural forms used in the decoration of buildings or of furniture. The best examples of modern Sikh workmanship at present in England are by Ram Singh, the Indian Hall at Osborne Palace, and the paneling of the billiard-room at Bagshot, made at Amritsar for H.R.H. the Duke of Connaught.

BRASS CHASERS.

Next to the turner we find Ghazadar of Benares, a brass chaser, who is working in the characteristic style of that city; and in the last shop on the left hand side, Gunput Fulcimid of Poona, another brass chaser. Although both Hindoos, their work will be found to differ very greatly in style, the Benares worker following the flowing Mogul ornamentation of Northern India, whilst the Poona worker keeps thoroughly to Hindoo forms, which seem to belong more properly to wood carving than metal chasing.

FIGURE MODELLERS.

In two shops almost opposite to each other Kisenchund Herald and Beharilal Suchalall, both of Lucknow, show the whole art of modelling the small terra-cotta figures which are so popular with Anglo-Indians, and if it is noticed that they use moulds for portions of the figures it must be understood that it is only to save time when constantly repeating the same form, and that they are only following the example of the Greek makers of the exquisite *Tanagra* figures which rank amongst the most beautiful art works of antiquity. These Lucknow men are expert modellers, and quick in catching a likeness, but the demand for large quantities of work at a very reduced price has done much to lower the standard of their art.

COTTON PRINTER AND DYER.

The right-hand corner shop of the Shikarpur bazaar leading back again into the Maidan, and the adjacent shop in the Square are occupied by two trades which probably contribute more than any others towards the brightness of aspect of an Indian crowd either in the busy marts of commerce or when trooping in their thousands on festival days to some shrine or place of public amusement. The first is Koolfa Aly Seyed, of Allahabad, cotton printer, who, with a stock of wooden hand-blocks and a few pads of colour, rapidly covers white and coloured cloth with rich patterns. He is the representative of the chintz manufacturers of the seventeenth century—whose goods were so greatly estimated in Europe that laws were passed in England as well as other countries excluding them as detrimental to the home trade. In the present day Manchester goods have taken the place of all the higher class chintzes, but there is still plenty to do for the native printer, and he has especially the field to himself when, on certain occasions, he is engaged in printing, with Dutch metal, gold and silver, rich patterns upon the flimsiest and commonest cottons dyed of a deep

red and blue. These are in great request for lower class weddings and festivals, and take the place of the rich cloth of gold worn by the Rajah people and wealthy merchants. As his name implies, he is not only a Mahomedan but a Seyed, an actual descendant of the Prophet. His neighbour, Said Aly Jehangeer Ali, the dyer, keeps the whole of the native community in bright coloured puggaree or turban cloths, and is ready to dye pieces of stuff to any shades of the beautiful colours he exhibits in his shop. He is also an expert in the old-fashioned *bandana* work known in England as "tye and dye." This process consists in pinching up a succession of small spots in a piece of stuff so as to form a pattern, tying each of the small points with fine thread; the piece of stuff when tied is thrown into the dye vat and absorbs the dye excepting where protected with the thread. When fixed and dried it is unpicked, and each spot shows as a small square with a dot in the centre. The *bandana* handkerchief, formerly brought home by our sailors, derived its name from the Persian word *banda*, signifying anything bound or tied.

We are now back in the Maidan, and cannot do better than explore the wonders contained within the great theatre building, which Mr. Rowland Ward has completely filled with his scenes of Indian jungle life.

THE JUNGLE, AND INDIAN ANIMAL LIFE. DESIGNED AND ARRANGED, AND THE ANIMALS MODELLED, BY ROWLAND WARD, F.Z.S.

In the present Exhibition Mr. Rowland Ward, the eminent naturalist, has provided instruction and amusement to the thousands in whose breasts the love of nature and animal-life is implanted. We can only touch on a few salient points, and the most striking groups in this varied series of tableaux. As we enter our attention is at once attracted to the first opening on the right, which takes us into the regions beyond Kashmir and Ladakh. Here we see grouped the various denizens of these parts: on the left herds of Thibetan antelope, away on high bluffs the wary ibex and noble sheep of the Himalayas. Round one corner peers a brown bear, away to the left are seen leopards on the prowl, their eager glance fixed on the distant ibex. Passing onwards, we come to the margin of a pool, where are to be seen huge crocodiles, aquatic birds, and mid the reeds, further on, a herd of huge wild buffaloes and bison. Here the rhinoceros wallows in the marsh; there, on higher ground, is a family of black bears. The most graceful of all antelopes, the black buck, is here represented in a life-like herd. Pythons in knotted tangles on the trees, birds of every hue, from the gorgeous tragopans to the clustering parakeets. As we pass on we come to a terrific combat between an elephant and two tigers, one of which lies on the foreground writhing in the throes of death, whilst the other is pinned down by its ponderous antagonist. A little further on shows us a panther preparing to enjoy a meal off a beautiful peacock, whilst the wild boar dashes out of the brake, startling into flight a colony of peafowl. A spotted stag has been seized by a hunting leopard; monkeys leap in alarm on the branches of the trees, whilst an affrighted antelope bounds away from

the proximity of a gaunt grey wolf. Further on, in calm dignity, reposes an Indian lion. Panthers prowl round some rocks, and a sullen hyena slouches away on the other side. Passing onward, the next tableau exhibits an episode in Indian sporting life, which has, alas! been too frequent. The tiger has attacked the sportsman. Another gruesome picture succeeds this, it is an illustration of the story of the dreaded man-eating panther of Kahani, about to seize a sleeping native. The last scene represents the verandah of a sportsman's bungalow, where, in a corner, are piled up the trophies of his skill.

For a full description of the Jungle Exhibit see special guide, published by Rowland Ward & Co., Limited.

EMPRESS THEATRE.

In active preparation.

IMRE KIRALFY'S

Historical Spectacular Play, entitled

"INDIA."

Composed expressly for the **EMPIRE OF INDIA EXHIBITION**, and giving a résumé of the principal events in the History of India from its earliest days to the

IMPERIAL ASSEMBLY AT DELHI,

and the Proclamation of Her Majesty the Queen as

EMPRESS OF INDIA.

To be produced, early in August, in the new

EMPRESS THEATRE,

the largest theatrical building in the world, designed and constructed expressly for the production of his spectacular creations.

CATALOGUE OF EXHIBITS IN THE EXPORT SECTION, DUCAL HALL.

50. WILLIAM MITCHELL, Cumberland Street, Birmingham, 44, Cannon Street, London, and Paris.
A Case of Steel Pens, including his Celebrated selected Letter Pen Series. Pens for special purposes and Pens for ordinary use. Also Holders.
51. THE GLORIA WICKLESS OIL LAMP COMPANY, 1, Dowgate Hill, E.C.
The Gloria Wickless Petroleum Oil Lamps; also Petroleum Heating and Cooking Stoves, specially adapted for India.
52. THE BRITISH CASTOR COMPANY, LIMITED, Westminster.
Castor Oils.
 - (1.) Pure Tasteless Medicinal Oil.
 - (2.) Finest Heavy Lubricating Oil.
 - (3.) The by-product "Foodite"—manurial nourishment for plant life.
53. J. S. HODGKINS AND COMPANY, LIMITED, 81 and 83, High Street, Fulham.
Indian Carpets, Rugs, and Embroideries cleaned by an Oriental Method, as shown in Exhibit. Process absolutely unknown in England.
54. MESSRS. NEEDHAM, Hammersmith.
Needham's Patent Lamps, Shampooing Machine, and Patent Mincer.
55. LOMBARDI AND COMPANY, 13, Pall Mall East.
Section I.—Fine Arts.
 - Class 1.—Paintings and Drawings by various Old Masters. Photographic Enlargements in all styles and sizes from own negatives.
 - Class 2.—Photographs and Engravings of various Celebrities, Royal, Political, Clergy, Concert Artistes and Actresses.
56. THE WITTMAN FILTER SYNDICATE, 3, Copthall Court, E.C.
Wittman Patent Filters.

57. MESSRS. GOODBODY AND COMPANY, 10, Minorics, E.C.
Tobaccos in various Forms and Stages.
58. THE HAMMOND TYPEWRITER COMPANY, 50, Queen Victoria Street, E.C.
The "Hammond" Typewriter in action.
59. TOM SMITH AND COMPANY, 59, 61 and 63, Wilson Street, Finsbury.
Confectionery.
60. LUSBY'S PINOZA TOBACCO COMPANY, London. Dépôt, 10, Minorics, E.C.
Manufacturers of Antiseptic Tobaccos, Cigars, Cigarettes, and Snuffs treated under the Patents of Edward J. Lusby. British and Foreign.

61. SPIERS AND POND, LIMITED, General Stores, Queen Victoria Street, E.C., London.

This Exhibit is intended, by the display of a great variety of articles, to illustrate the scope of the Exhibitors' Stores business. The Camp-life of an explorer affords an opportunity of indicating a large number of departments in a small space, and has, therefore, been resorted to. Every article of clothing, food, arms, scientific instruments, saddlery, camp equipage, &c., is to be obtained at Stores Prices (on Store Terms) of the Exhibitors as above, and their Catalogue of 1,000 pages (illustrated) is forwarded free on request.

62. W. WALLACE AND COMPANY.

A charming Exhibit consisting of four beautifully-furnished rooms by Messrs. W. Wallace and Company, Curtain Road, E.C., the eminent House Furnishers and House Decorators. A Drawing-room with corner fireplace, figments and French furniture. A Bedroom with inlaid furniture. A Dining-room with cosy corner and richly-carved Louis Quinze furniture. A Moorish Smoking-room with Divans and fitments. The new invention, "Pegamoid" applied to the Wall-papers and buildings.

63. THE EAGLE RANGE AND FOUNDRY COMPANY, LIMITED, 176, Regent Street, W.

The "Gold Medal Eagle Range" is shown in various sizes from 2 feet 6 inches to 6 feet wide, but made in many sizes for every domestic purpose, hotels or large institutions. These ranges can be made with every description of boiler, or can be arranged to do cooking by steam. The Manufacturers claim the following advantages for the Range, that it has all iron flues of a very prominent character, so that the Range never becomes erratic in its working, and is independent of bricklayer's work when it is first fixed, that the fire can be used either open or closed. The size of the fire can be diminished or increased just as required, the small

fire heating ovens and hot plates, while the large fire is used for roasting in front.

The ovens are specially adapted for roasting meat perfectly, or baking the most delicate pastry, the pastry-oven being heated on the principle of those used by pastry-cooks.

A great economy of fuel is effected, and the Range works with thorough efficiency and the utmost cleanliness.

The "Gold Medal Eagle Fire Grate." This is made in all sizes suitable for different mantel-pieces, and is made and shown in various qualities of style and finish. The special advantages claimed for these are, that the speed of combustion can be regulated to any degree, as required. The fire can be lighted, and a good heat obtained in a few minutes by a quick speed of combustion, or, on the other hand, the fire can be made to keep alight fourteen hours without attention, and the grate can be used at any speed of combustion between the two extremes. It is very economical in fuel, is perfectly safe, and the system of regulating doors admits of the room being either warmed or cooled, just as may be required.

A very important feature is shown in connection with the cooking-range, the oven-doors having glass panels in them, which admit of the cooking being watched, and nothing is spoiled or injured by the fire, heat, or by the opening of the oven-door, which so seriously affects bread and pastry. The glass does not crack, and steam does not condense on it, and it is considered one of the greatest improvements that has been effected for many years.

64. WATT'S PATENT COMPANY, Legge Lane Works, Birmingham.
Patent Boot Tree, Drier and Straightener.
Patent Book and Newspaper Holder. Registered Gun Cabinets.
Sporting Guns. Hammer and Bird Traps.
- 65, 66. ACHILLE MOLLIKA, Naples, Italy.
Original Oil Paintings, Water Colours, etc. Large original wall-pictures on majolica tiles. Big vase chimney-piece.
Complete collection of Italian majolica ware.
70. AUTOMATIC SIGHT-TESTING COMPANY, LIMITED, 66, Chancery Lane, E.C.
Optical Goods and the Automatic Sight-Testing Machine.
71. DR. JAEGER'S SANITARY WOOLLEN SYSTEM.
Every detail of pure Woollen Clothing, for men, women, and children, adapted to the various Indian climates. Important as a tried means of ensuring health and comfort. Interesting, as showing how pure woollen materials are used in many articles hitherto made of other materials.
Dr. Jaeger's Company's Porous Pure Woollen Horse Clothing, adapted to Indian and Tropical climates. The Indian saddle, lined with the Jaeger materials, can have the panel exchanged and dried. Novelties, suitable for India, in harness and bridles. Portable Sanitary Stable, can be packed for transport in a few minutes.

73. WILLIAM POORE AND COMPANY, 139, Cheapside, E.C.,
Manufacturers and Patentees of Stoves of every description to
burn Wood, Coal, Oil, &c., suitable for Home and Colonial
use, 100 page catalogue free by post.
76. S. AND P. ERARD, 18, Great Marlborough Street, London, W.
Pianofortes specially prepared for Indian climate.
Pianofortes with the new Patent Resonator attachment.
Pianofortes in decorated cases.
Upright pianos with new Patent Soft Pedal attachment.
Double-Action Harps specially prepared for extreme climates.
- 77-78. MESSRS. GORDON AND DILWORTH, LIMITED, St. George's House,
Eastcheap.
Tomato Catsup and Condiments.
79. N. B. HARMON, 83, Regent Street, W.
Mark's Adjustable Folding Chairs, and Morgan and Wright's
Pneumatic Tyres.
80. ODAMS' MANURE AND CHEMICAL COMPANY, LIMITED, 116,
Fenchurch Street, London, E.C., and 47, Piccadilly,
Manchester.
"Odamine" Disinfectants.
"Odamine" Powder.
"Odamine" Fluid.
"Odamine" Sawdust.
Odams' Sanitary Wash for cattle-trucks, markets, stables, and
kennels.
Odams' Sheep Dips for cure of scab, tick, &c.
Odams' Fluid Medicine for horses, cows, dogs, poultry, &c.
81. RUSSELL AND SONS, 17, Baker Street, W.
Photographs of Empress of India, the Prince of Wales, Generals
and officers connected with India, the Indian Secre-
taries, &c.
82. DUNVILLE AND COMPANY, LIMITED, "Royal Irish" Distilleries
Belfast; London Office, Beaufort Buildings, Strand.
V.R. Whiskey in casks and bottles.
83. FORBES, ABBOTT, & LENNARD, Manufacturing Chemists, and
Perforated Block Fuel Makers, Ordnance and Sussex
Wharves, East Greenwich, S.E., and at Shoreham and Rye
(Sussex); City Offices, 70, Gracechurch Street, E.C.
Exhibits of Coal-Tar products, colours, disinfectants, and
specialities.
"Vitos," a Disinfectant having greater antiseptic properties
than pure carbolic acid.
"Vitos," Liquid Dentifrice.
"Vitos," Tooth-Powder.
Moethetica, a substitute for Camphor.
Phenylated Fibre, the strongest and best carbolic powder
made.

THE STANDARD AMMONIA COMPANY, LIMITED, Old Ford, E.

Exhibits of Ammonia and Ammonia Compounds for chemical and domestic purposes.

Makers of Anhydrous Ammonia, and Standard Domestic Ammonia.

84. EWART & SON, 346, 348, and 350, Euston Road, London, N.W.

The Lightning Geyser, for supplying hot water instantly, night or day.

The Auto-Lightning, for supplying hot water instantly to all parts of house, for Bath-room, Kitchen, Bedroom, Lavatory, &c.

The Shower Geyser, gives a shower at any required temperature, and may be further adapted for Needle spray, Douche, or Sitz.

The Success Geyser, adapted to burn Oil instead of Gas.

The Surprise Geyser, for high pressure.

The Champion Geyser, for low pressure.

85. ARMOUR & Co., Chicago. U.S.A.; and 59, Tooley Street, London, S.E.

Armour's Extract of Beef. Reception Room.

Armour's Extract of Beef is served gratis in the form of a delicious bouillon. Visitors will notice that, differing from other extracts, Armour's has no burnt taste, but retains the pleasant natural flavour of prime beef.

It is most handy and convenient for general cooking, and makes many dainty, appetizing dishes (see Cookery books). Being the most concentrated Extract, it goes furthest, and is cheapest to use.

It makes delicious sandwiches for camping, boating, or picnicing.

Armour's Vigoral is a nourishing beef food prepared from the Beef Extract by the addition of pure beef fibre, suitably seasoned. It is much valued by cyclists and all athletes for its stamina and strength-giving powers, and is used by the leading gymnastic instructors for strength, nourishment, and refreshment.

Armour's Pepsine Tablets. Three grains.

For indigestion. Pepsine is the natural ferment employed to digest our food, and these tablets present this agent, well described as "Nature's Digestive" in its purest and most concentrated form.

86. FREDERICK JONES & Co., Perren Street, Kentish Town, London, N.W.

Patent British-made Silicate Cotton, or Slag Wool, an indestructible and imperishable mineral fibre, produced from blast-furnace slag; together with samples and models showing methods of applying the material for various purposes.

Silicate Cotton is the most powerful known non-conductor of Heat, Cold and Sounds. It is largely employed for covering

- Locomotive, Marine and Stationary Boilers, Superheated Pipes, &c.
 Lining Refrigerators, Ice Houses, Meat Stores, &c.
 Lining walls, floors, and partitions in buildings,
 Lining roofs of houses and railway cars in hot climates, &c.
 Samples, particulars, and references from eminent Engineers, Architects, and regular users will be furnished on application to Messrs. Frederick Jones & Co., at the above address.
88. E. BROWN & SON, 7, Garrick Street, Covent Garden, London; and 26, Rue Bergere, Paris.
 Manufacturers of Boot Preparations for Black and Brown Leather Boots, viz.:—
 Meltonian Blacking, Royal Lutetian Cream, and
 Meltonian Cream, Nonpareil de Guiche.
89. THE SHANNON (LIMITED), 14 to 16, Ropemaker Street, Finsbury Pavement, London, E.C.
 The Shannon Letter Filing System in cabinets and otherwise.
 Shannon Desks.
 The Shannon Rapid Roller Letter Copier, and labour-saving Office devices generally.
90. BURROUGHS & WATTS, 19, Soho Square, W.
 "English" Billiard Table, full-size, and appurtenances; the Table is fitted with Patent Steel Block Cushions.
91. J. J. KELIHER & Co., 33, King William Street, E.C., 139, Upper Thames Street, E.C., and 17B, Great George Street, S.W.
 A complete Printing Office, suitable for printing programmes, &c. at Exhibitions. The plant can be fixed in one day, and the machines are driven electrically.
 Specimens of Colour, Copper-plate, and Letterpress Printing, Stationery, Binding, and kindred trades.
92. J. & J. COLMAN, 108, Cannon Street, London; and Carrow Works, Norwich, Mustard, and Mustard Products; Starch, Washing Blue, and Cornflour.
93. THURSTON & Co., 16, Catherine Street, Strand, W.C., Billiard Table Makers to Her Majesty and H.R.H. the Prince of Wales.
 Exhibit of a billiard table and billiard requisites; also a case of the Bonzoline composition balls. These are the real substitute for ivory. The flooring under the billiard-table is made from the oak bed of an old table manufactured by them seventy years ago.
94. HINDS (LIMITED), Patentees and Manufacturers of Hair Brushes and Hair Curlers and articles for the toilet table, 1, Tabernacle Street, Finsbury, London, E.C.; and Metropolitan Works, Birmingham.
 Exhibit of highest-class Hair Brushes, and the materials used in the manufacture of same.
 Patent Hair Curlers and Wavers, and general Toilet articles.
 Medal and Awards at all International Exhibitions from London 1851 to Chicago 1893, and Antwerp 1894.

CATALOGUE OF EXHIBITS IN THE IMPERIAL PALACE.

100. EDULJEE & Co., Tamarind Lane, Bombay.
Delhi Embroideries, Kutch and Poona Silverware, and
general collection of Indian Art Ware.
- 101 BEWLAY & Co., LIMITED, 49, Strand, W.C.; established 1780.
- & MESSRS. BEWLAY & Co.'s (of London) complete and remark-
102. able Exhibit of Indian Cigars.
MESSRS. SPENCER & Co.'s (of Madras) Exhibit of Indian
Cigars.
MESSRS. BEWLAY & Co.'s "Flor de Dindigul," and other
Indian Cigars.
- 103 "EMPIRE OF INDIA EXHIBITION TEA," Messrs. French &
& Langdale, 14, Dunstan's Hill, E.C.
104. Exhibits of Teas from various Districts, and other objects in
connection with the Indian Tea Industry, under the
auspices of the Indian Tea Association.
107. MESSRS. JULIAN & Co., Delhi. London Office, 72, Blenheim
Crescent, W.
Ivory Carvings and Curios.
108. E. V. CHETTY & SON, 26, Cope Vencatachilla Street, Madras.
Indian Curry Powder and Chutneys.
109. MRS. E. HART, Donegal House, 43, Wigmore Street, London, W.
Industries, Illustrating the Application of Indian and Vege-
table Dyes to Irish Fabrics.
110. SINGH & Co., Madras.
Madras and Poona Brassware.
111. CATAMATY CEYLON TEA Co., Bambalapitya, Ceylon. London
Office: 23, Maclise Road, W.
Catamaty Tea in packets and tins.
112. BRITISH NORTH BORNEO CIGAR SYNDICATE, 75, Bishopsgate
Street, E.C.
Collection of North Borneo Curios and Products British
North Borneo Cigars on sale,

113. F. P. BHUMGARA & Co., 135, London Wall, E.C.
& Indian Embroideries, Jewellery, Brassware and general collection of Indian Curios.
114. ARDESHIR & BYRAMJI, Manufacturers and Importers, Indian Art Ware. Largest and best collection of Indian Art Ware in England.
Show Rooms—22, Oxford Street, W., London;
10, Hummum Street, Bombay, India.
117. McDOWELL & Co., Madras and London. Indian Cigars.
Manufacturing and selling Exhibit of the "Bahadur" and "Howdah" brands.
118. TARACHUND BROS., Chadni Chouk, Delhi.
Delhi Embroideries, Carpets, Indian Curios, Sandalwood Carvings, and Moradabad Brass Ware.
119. JASONS, LIMITED, Shacklewell Lane, Dalston.
& Jasons' Pure Peppers and Spices in tins, the natural products, ground as imported, without any bleaching or colouring processes, and *guaranteed absolutely pure*.
Plain tins, containing 1, 2, 4, 8 and 16 ozs.; 4, 7 and 14 lbs.
Plain Castors containing about 1 oz., and "Pepperettes" (castors automatically sealed when not in use, for preserving the fragrance of the spices). Fancy boxes containing an assortment of various kinds.
121. MOUNGH BAH OHN, Phayre Street, Rangoon, Burma.
& 122. Burmese Wood Carvings, Tapestries, Gongs, &c., &c.
123. An unique Ceylon Ebony Cabinet, exhibited by Mrs. Carey, 47, Talbot-road, W. Price £1,000. This cabinet took five years to execute.
- 123A. MESSRS. OWEN & O'KELL, Bombay. Agents, MESSRS. O'KELL & OWEN, 17, James Street, Liverpool.
A Case of Tanned Skins and Hides.
124. MESSRS. WALKER & HALL, London and Sheffield.
A Collection of Silver and Electro Plate, copies of presentation pieces presented to various Indian Rajahs.
125. THE PATENT NUT AND BOLT COMPANY, LIMITED, London Works, near Birmingham; Stour Valley Works, West Bromwich; and Cwm Bran Works, near Newport (Mon.).
Every description of cast-iron Bowl and Plate Sleepers and Fittings, Railway Chairs, Fish Bolts, Rail Screws, Spikes, Fan Bolts, Fish Plates, Sole Plates, and all other kinds of Railway Fastenings; also every description of Bolts and Nuts, Rivets, Set Screws, Coach Screws, Washers, Telegraphic Ironwork, &c.; from steel, iron, copper, brass and yellow metal; black, bright, and galvanized; as used by Engineers, Railway Companies, Telegraph Constructors, Contractors, Ship-builders, Carriage and Waggon Builders, and others.
Medals previously obtained: London, 1862; Paris,

1867; Vienna, 1873; Philadelphia, 1876; Paris, 1878; Sydney, 1879; Melbourne, 1880; Calcutta, 1884; London Inventions, 1885; Melbourne, 1888; Gold Medal Paris, 1889; Antwerp, 1894.

126. This Pavilion and its Furniture are executed entirely in Padouk wood (*Pterocarpus Indicus*), grown in the Andaman Isles, Bay of Bengal, and shipped to this country by the India Forest Department, represented in London by Messrs. Ogilvy, Gillanders, & Co., 67, Cornhill.

It will be seen that this Timber forms most suitable material for all kinds of High-class Joinery, Parquet Floors and Art Furniture.

The quality is equal to the best Spanish Mahogany and Rosewood, and it will readily recommend itself to Architects, Builders and Manufacturers of Furniture.

This Pavilion was executed by Messrs. Antill & Co., Mornington Works, Arlington Road, Camden Town.

127. BENGAL IRON AND STEEL CO., LIMITED, 17, Victoria Street, S.W.

Iron Castings and Pig Iron.

128. ARDESHIR & BYRAMJI, 22, Oxford Street, W.

Indian Carvings, Silver Ware, and Curios.

129. ASTON & Co., 11, 11A, and 12, Upper Thames Street, E.C.

Choice Dulcemona Tea: young, fresh, invigorating. The only Tea selected used throughout this Exhibition.

Choice Dulcemona Tea being a Tea selected from the sweet young pickings, it is strongly recommended for its refreshing and invigorating qualities.

Prices: 1s. 6d., 1s. 10d., 2s., 2s. 4d., 2s. 6d. and 3s. per lb. in lead packets; or 1 lb., 3 lb., and 5 lb. handsome fancy Canisters.

Can be obtained at all Refreshment Bars throughout the Exhibition; also at the Dulcemona Tea Co.'s Stall, and of all leading Grocers in every District.

- 131-2. H. H. STILES & Co., Madras. London Office, 7, Sale Street, Paddington, W.

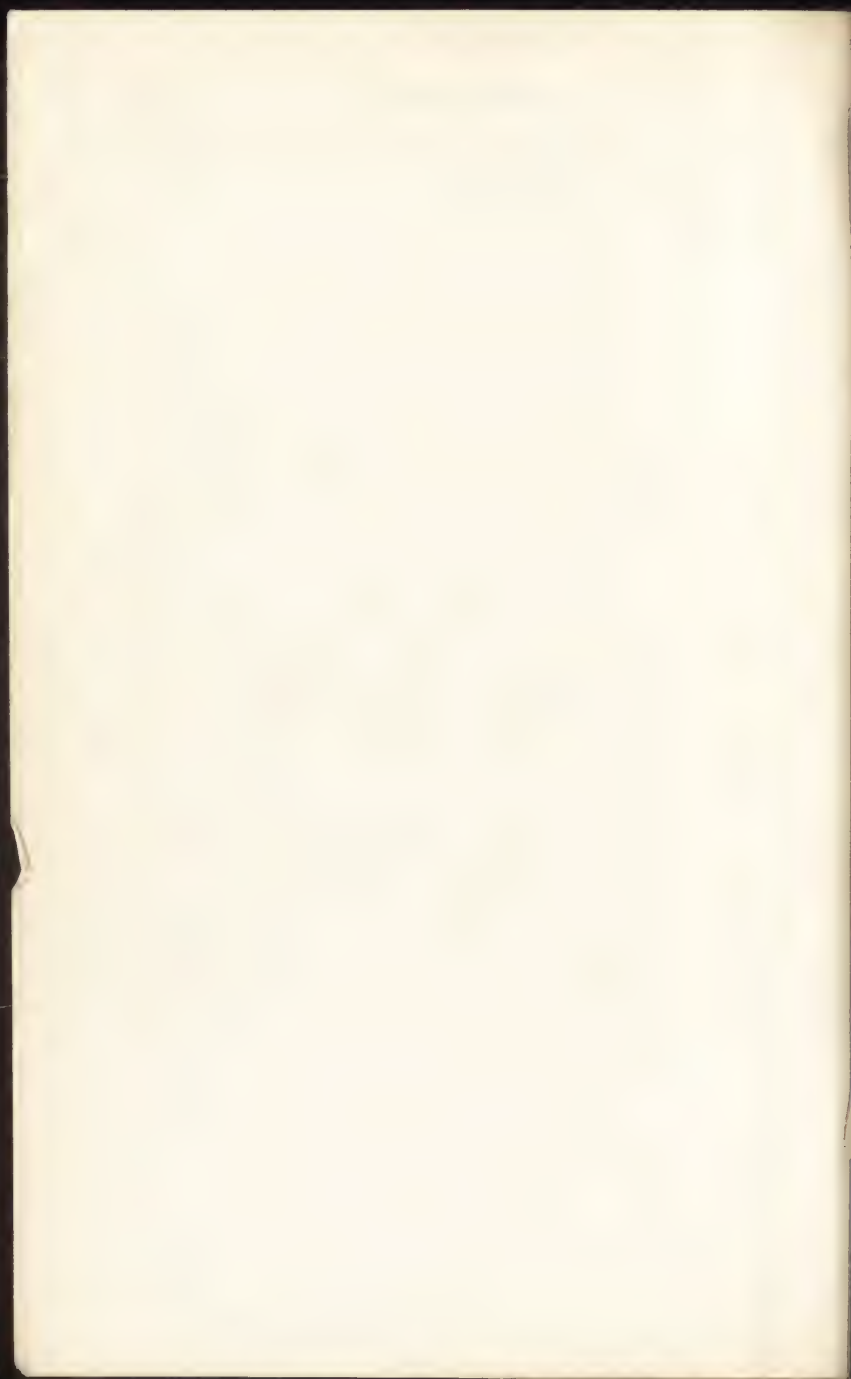
Indian Embroideries and Brass Ware. The façade of this exhibit is one of the finest pieces of Indian carving in England.

- 133-4. G. MELILLO, 286, Riviera de Chiano, Naples.

Reproductions in pure gold and silver of ancient and famous Indian Jewels, copied from originals in the British, Naples and St. Petersburg Museums.

137. ABDULLAH & Co., Chowringhee, Calcutta.

Indian Curios, Models, and Miniature Paintings on Ivory. Also specially fine Embroideries and Cashmir Shawls.



The Directors have introduced this important element with the two-fold object of giving exceptional advantages to Season Ticket Holders, and in the interests of Exhibitors and Artists by securing for them a large and important sale of their works, thus rendering tangible assistance to the cause of Art.

ADVANTAGES TO ARTISTS AND EXHIBITORS.

Its advantages will be apparent from the fact that every subscriber of 10/6, instead of receiving (as is usual under the ordinary system of Art Unions) an engraving or some other form of Art workmanship, necessarily rendered common-place by reason of its extensive multiplication, and which in point of intrinsic value bears little comparison with the amount subscribed, will, in addition to receiving the full value of his subscription in the shape of a Season Ticket for the Exhibition, participate in the Annual Prize Drawing.

The Works of Art and Prizes will be selected by the Managing Committee of the Art Union, who, from their connection with the Exhibition, will possess exceptional facilities for purchasing at reasonable prices.

Managing Committee of the Earl's Court Art Union.

PAUL CREMIEU-JAVAL.

IMRÉ KIRALFY.

FREDERICK JAMES THOMPSON.

JAMES BAILEY.

JAMES MARSHALL FRESHWATER.

HAROLD THOMAS HARTLEY.

HERMAN HART.

SIR EDWARD LEE.

JOSHUA ELLIS.

EMPIRE OF INDIA EXHIBITION.

ARRANGEMENT OF SPIERS & POND'S RESTAURANTS, &c.

A. QUADRANT RESTAURANT,

For the service of a 3/6 Luncheon, from 1 P.M. till 3 P.M., and a 7/6 Dinner from 6.30 to 8.30.

B. OLD WELCOME CLUB,

For the service of Luncheon, Dinner, and Refreshments for Members and their guests only.

C. ROTUNDA BAR,

For the service of Light Refreshments, including cups of Tea, &c.

C ANNEXE. Cigar Pavilion for the sale of British and Havana Cigars, Cigarettes, and Tobaccos.

D. TIFFIN ROOM,

For the service of a Cold Luncheon at 2/-, from 12.30 to 3; 1/- Afternoon Tea, from 4 to 6; and a Cold Supper at 2/6, from 6.30 to 9.30.

E. WESTERN BAR,

For the service of Light Refreshments, including cups of Tea, &c.

F & G. THEATRE BARS,

For the service of Light Refreshments.

I. IMPERIAL GARDENS BAR,

For the service of Light Refreshments, including cups of Tea, &c.

J. 1/- TEA ENCLOSURE,

For the service of Afternoon Teas, from 3 to 7, and Light Refreshments at 1/- throughout the day.

M. ELYSIA BAR,

For the service of Light Refreshments, Tea, Coffee, &c.

N. CANTEEN,

For the service of Cold Meats, Light Refreshments, and Tea, at popular prices.

O. QUEEN'S PALACE BAR,

For the service of Light Refreshments and Cigars.

P. GENERAL AND AMERICAN BAR,

In Queen's Palace, near Rhemba Gardens,
For the service of Light Refreshments and American Drinks.

Q. GRILL ROOM,

Open from 11 A.M. to 10 P.M. for service of Grills, Joints, &c.
Loggias for the service of Refreshments as per tariff.

R. CURRY HOUSE,

Open from 12 noon to 9 P.M. for the service of Curries and Indian Cookery.

CAB FARES

FROM

WARWICK ROAD ENTRANCE.

	s.	d.
Acacia Road, St. John's Wood	2	0
Alpha Road, St. John's Wood	2	0
Baker Street, Portman Square	2	0
Bayswater, Porchester Gardens	1	6
Bedford Square, N.W. Corner	2	0
Belgrave Square, N.W. Corner	1	6
Berkeley Square, N.W. Corner	1	6
Bloomsbury Square, N.W. Corner	2	0
Bond Street, Oxford Street	2	0
Brixton Hill	3	0
Buckingham Gate, St. James's Park	1	6
Cadogan Place	1	0
Cavendish Square, N.W. Corner	2	0
Chancery Lane	2	6
Charing Cross... ..	2	0
Eaton Square... ..	1	6
Edgware Road, Marylebone Road	2	0
Fleet Street, Fetter lane	2	6
Grosvenor Square, N.W. Corner	3	0
Hanover Square	2	0
Harley Street... ..	2	0
Hyde Park Corner	1	6
Kensington, The Church	1	0
Marylebone Road, St. Marylebone Church	2	0
Oxford Street, Regent Circus	2	0
Pall Mall	2	0
Piccadilly, Half Moon Street	1	6
Regent Street, Langham Place	2	0
Rutland Gate, Hyde Park	1	0
Sloane Square	1	0
St. Paul's Churchyard	2	6
Tottenham Court Road, Francis Street	2	6
Whitehall	2	0

RAILWAYS.

	s.	d.
Great Eastern, Liverpool Street	3	0
Great Northern, King's Cross	3	0
Great Western, Paddington	1	6
London and Blackwall, Fenchurch Street...	3	0
London and Brighton, London Bridge ...	3	0
London, Chatham and Dover, Victoria Station	1	6
" " " Ludgate Hill	2	6
London and North Western, Euston Square	2	6
London and South Western, Waterloo ...	2	6
Metropolitan, Farringdon Road	2	6
" Moorgate Street	3	0
Midland, St. Pancras	2	6
North London, Broad Street	3	0
South Eastern, Charing Cross	2	0
" " Cannon Street	3	0
" " London Bridge	3	0

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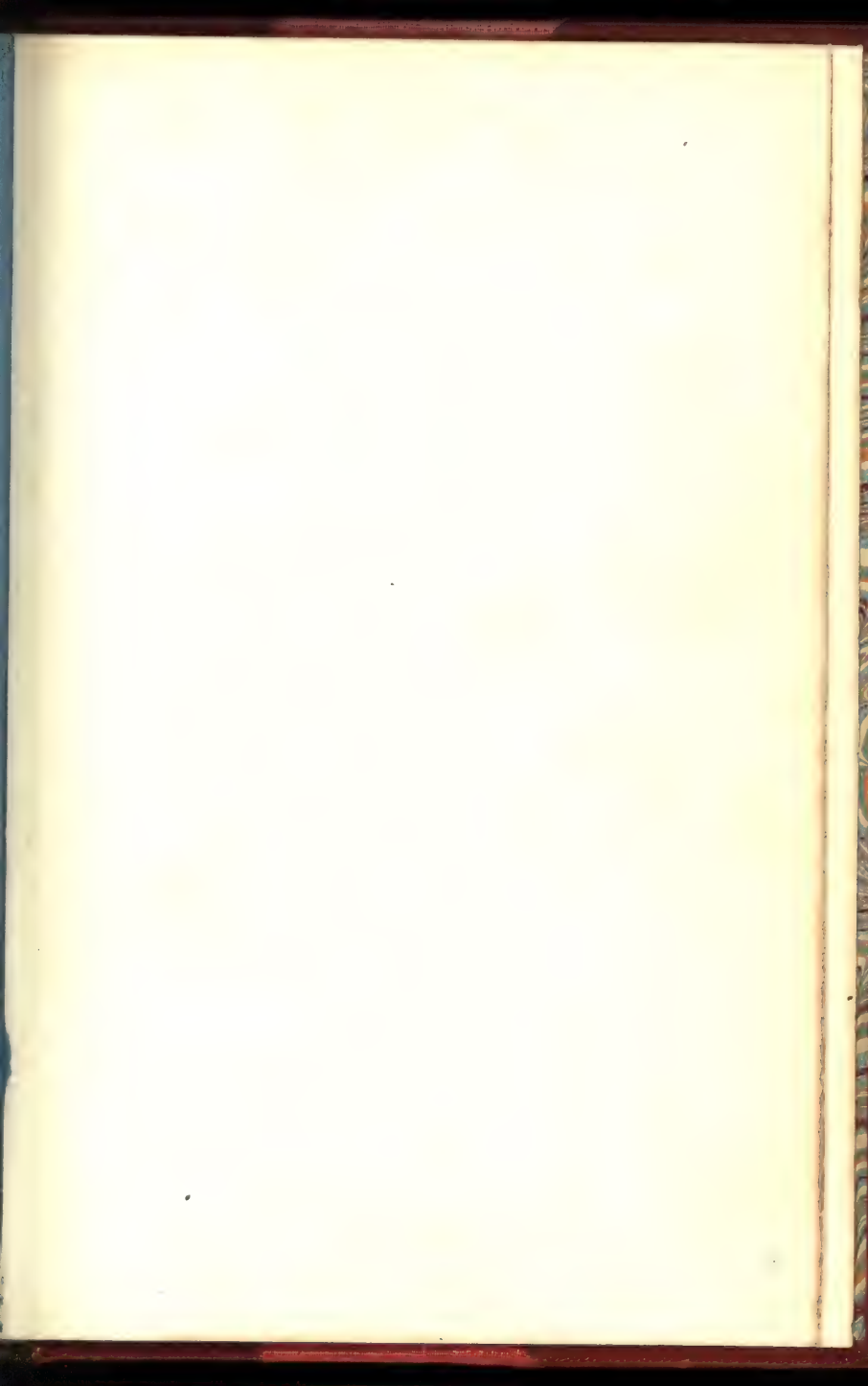
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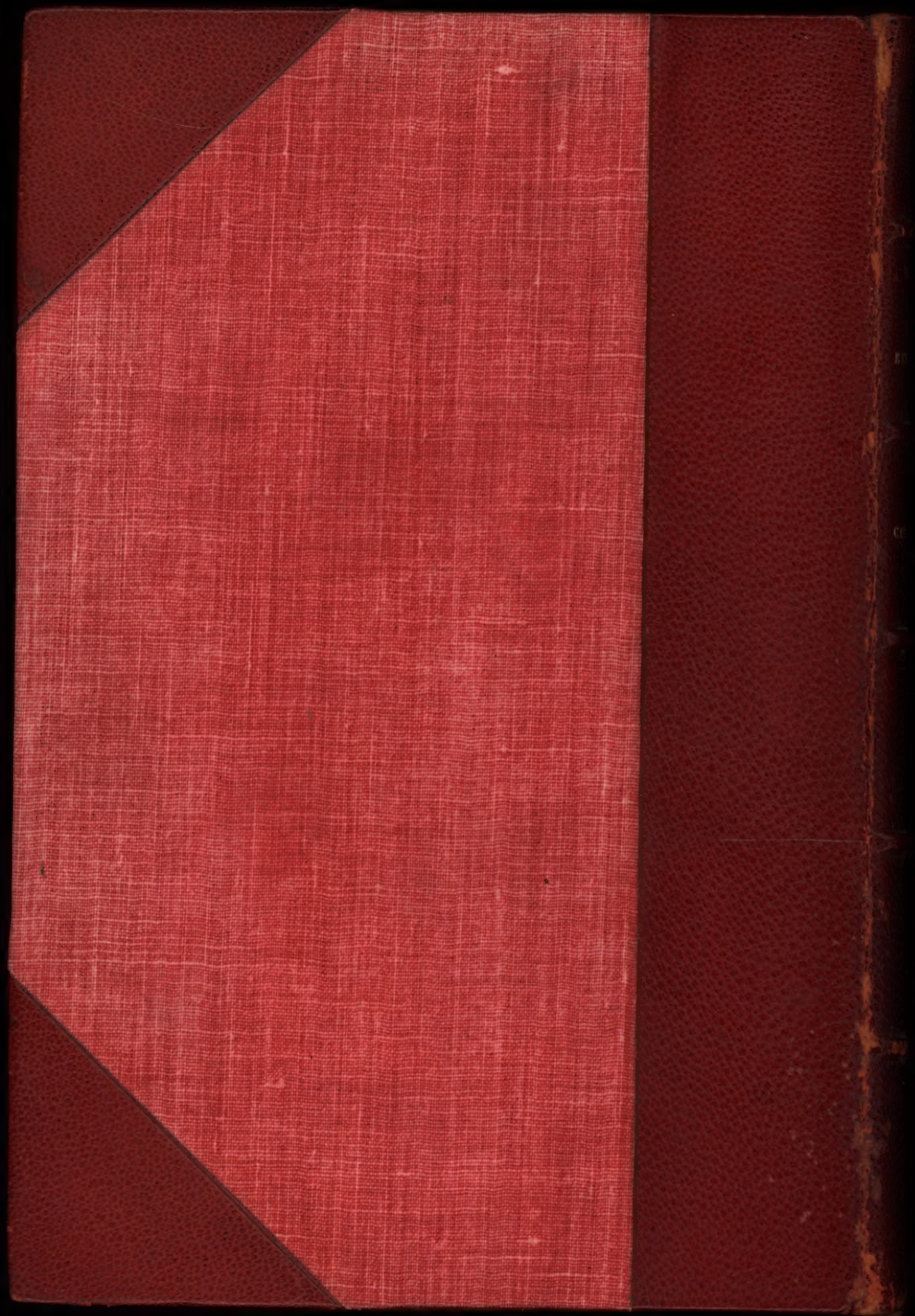
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